

The Billboard

APRIL 5, 1952

THE AMUSEMENT INDUSTRY'S LEADING NEWSWEEKLY

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Confessions and Politics Are Confab Hi-Lites

CHICAGO, March 31.—Anticipated highlights of the regular agenda of the 30th Annual Convention of the National Association of Radio and Television Broadcasters are: the talk of new chairman of the Federal Communications Commission, Paul A. Walker; the Confession Session of "veteran" television broadcasters; the Politics and Broadcasting, '32 meeting, and the Merchandising

Glaringly obvious to observers was the absence of any panels on radio programming or research. (See editorial this issue.)

Broadcasters were hopeful that FCC Chairman Walker would throw some light on the TV freeze. Latest date for thawing at present is April 15 (see separate story). Unusual interest attaches to Walker's talk because this is his first address to the broad-

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ST. LOUIS, March 29.—Mixed reactions were expressed Friday (28) by railroad carnival owners to a drive now under way to organize show workers-concessionaires as well as ride and show personnel.

The campaign, directed by Harry Karsh, representing the recently chartered Carnival and Amusement Workers' Union, International Jewelry Workers' Union, No. 450 (AFL), this city, has

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You can with the stainless steel automatic doughnut machine advertised by Wayne Dairy Products in our Outdoor Market Place classified section this

And you can make plenty of D.O.U.G.H.—the foaming kind—if you will use and read the **Gulldoor, Music-Record and Coin Machine Market Place** pages as well as the regular classified ads in the **Merchandise** department every week in **The Billboard**. They're all packed with bargain offerings. Big opportunities for making **BIG D.O.U.G.H.**, whether you read the ads or place one!

WHAT DO YOU WANT TO

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CHICAGO, March 31—Ultra high frequency (UHF) television will get its greatest concentrated promotion to date at the 30th Annual Convention of the National Association of Radio and Television Broadcasters, which opened here this morning. Virtually all major producers of TV transmitting equipment are putting heavy emphasis in their exhibits on new UHF features, equipment and gimmicks. Adjoining the NAB's Annual Engineering Conference on Wednesday (2/28) will hold a special panel discussion on UHF.

General Electric Company has on display the first production model of a low-cost low-power UHF transmitter designed especially for small-town operations. This transmitter and

HOLLYWOOD, March 29.—Palm Springs (Calif.) City Council this week granted a 50-year franchise to Telemeter Corporation to pipe TV shows into the resort desert town.

Telemeter will immediately start construction on its \$250,000 master antenna on a Western mountain peak near Palm Springs which would pull in shows from the seven Los Angeles channels. Programs then would be made available to Telemeter-equipped homes via coax cable.

WASHINGTON, March 29. —Rep. Joseph Bryson, chairman of the House Judiciary Subcommittee on Copyrights, Patents and Trademarks, warned this week that the original Bryson-Kefauver Bill has not been "sheived" even tho the subcommittee was directing its attention currently to alternative suggestions at its latest hearings.

Bryson, co-sponsor of the Juke Box Royalty Bill with Sen. Estes Kefauver, issued the announcement at the outset of Wednesday's (26) hearing session. He asserted that "some reports" have been given "that we had sheived the bill and were giving no further consideration to it." He added vehemently, "That is a misstatement."

A complete report on hearings of the ASCAP-Jukebox royalty bill, held in Washington this week, starts on page 32 of this issue.

The network offers programming assistance, and the receiver division will have a complete line of UHF converters and adapters on the market before UHF stations go on the air. Early in 1953 the company expects to market a continuous tuning UHF-VHF receiver.

RCA is showing a complete line of commercial UHF equipment, including transmitters, antennas and UHF tuners for home receiving sets.

Top engineering personnel will participate in the afore-mentioned UHF panel.

NEW YORK, March 29.—Jazz concerts at Loew's Kings and Valencia theaters last week were so successful that the circuit will continue with the policy in these two houses and add others. Only change in the policy will be to run future jam sessions exclusively on Fridays and at midnight, rather than the 7 p.m. starting time of the experimental show.

Kings concert, in poor weather, drew 1,700 payees and the Valencia showing, some 3,000. Among other houses being considered is the Paradise in the Bronx.

Affil Group Blasts Web Researchers

Closed Door Net Station Sessions Of Major Import

By JOE CSIDA

CHICAGO, March 31.—While the National Association of Radio and Television Broadcasters' 30th Annual Convention, which opened here this morning, will explore almost every problem facing broadcasting (AM, FM or Television), probably the most important of the three-day meetings will be of one, not on the official program. This is the All Industry Affiliates' Committee session taking place this after-

The committee, born of a Columbia Broadcasting System radio rate cut on the eve of the 1931 convention, will make another effort to get at the heart of the major issue facing radio today: To find the means to prevent a ruinous devaluation of the medium. At this meeting, and in the closed meetings of the American Broadcasting Company, the Co-

By PAUL ACKERMAN

NEW YORK, March 29.—Broadcast Music Inc. during the past year has quietly gained a foothold on the European continent. Reciprocal "understandings and agreements" have been concluded with the French performing rights society, SACEM; the Belgian performing rights society, SABAM; the Spanish society, SGAE, and the Austrian society, AKM. The most recently concluded arrangement is that

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AFFILIATES OF THE NATIONAL BROADCASTING COMPANY TAKE SHOCKING; MORENCY TO BOW OUT AS CHAIRMAN

Researchers Also Take Shocking; Morency to Bow Out as Chairman

Continued from page 1

luma Broadcasting System, the Du Mont Network, the Mutual Broadcasting System and the National Broadcasting Company, as well as in sessions between web officials and key station affiliates, much of the immediate and some of the long range future of radio and television will be decided.

And eventual negotiations between the networks and affiliates in many cases will be determined by the degree to which the Affiliates' Committee, at its session today, are able to alert and brief the individual broadcasters as to present demands.

This task lies substantially in the hands of Paul (Fritz) Morency, WTCF, Hartford, who has been the chairman of the committee for the past year, and who today will recap the committee's activities, and possibly make recommendations for future action necessary to the continued welfare of broadcasters as the committee sees it.

While no advance copies of Morency's talk, or of the committee's findings and recommendations have been made available, trade observers are having difficulty, on the basis of the committee's activities of the past year, "guessing" as to what Morency's findings and recommendations would take.

The committee, for example, made no secret of its dissatisfaction with the research standards and the rating system of the NBC Economic Study Plan, when that proposal was first introduced last year. The committee, indeed, characterized the Plan (and any others like it) as leading to "the destruction of radio."

Similarly the Committee denounced the CBS effort (which continues to date) to re-group its affiliate contracts so that the network-affiliate split of monies paid for network shows be expressed in percentage rather than dollar terms. The committee interpreted this as meaning that the stations would thus be leaving the matter of degree of their radio rates entirely in the hands of the networks.

Thus it is expected that Morency will make another blast at both the major webs, and possibly denounce the under-the-table deals made by several networks. It is also likely that Morency will point to the committee's efforts to bring national advertisers (the Procter & Gamble effort to get CBS to

cut nighttime rates to daytime levels was rumored to be nearly resolved at press time) to chop away at radio rates, and call for the networks to recognize their responsibilities to their affiliates in fighting off such banal efforts.

Too, the committee has kicked around, since its very inception, the inadequacy and shortcomings of much of today's research and statistics. It is known that the committee was highly displeased that NBC failed to consult any of its stations, or at least the affiliates' committee representatives, before the web made its recent deal with A. C. Nielsen for extensive new research on a market-by-market basis. The committee had indicated previously that it considers Nielsen's sample inadequate, and questions many of the findings of his regular radio and TV, as compared to radio, from period to period. This is the report. This stability is currently greater with TV than radio.

And Clair McCullough of the State and others, the Morency Committee may also throw a hard right at

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ingly recognized that research and statistics is so rampant these days that to a large degree, national advertising is laughing it all off. Many key committee members have been yelling for a return to the days of radio's greatest expansion, when radio men sold the medium on the basis of results produced per dollar spent, and stressed the number of people listening, rather than the number of homes.

In short, however, it is a foregone conclusion that research will come in for a major share of the committee's attention and Morency's speech.

More than 300 broadcasters (the meeting is being restricted to those broadcasters who have contributed to the committee's activities) are expected to be present at the meeting. But the results of the meeting will be felt through the convention, and indeed through the upcoming radio-TV year.

While the question of whether the committee should continue will be put to the assembled group, it is anticipated that there will be more adequate statistical support for its continuance. At least at this writing all signs point in that direction. Morency will also state his decision to retire as the committee's chairman, and will urge the election of a new chairman. (See separate page for details.)

Otherwise the NABTS Convention, one of the most ably organized and well-run of the radio-TV show business will intelligently explore virtually every facet of broadcasting operation. (See separate story this issue.)

EDITORIAL: A Bow to Fritz

It is a pretty safe guess that at the All Industry Affiliates' Committee meeting, which begins in Chicago a few hours after this issue of the Billboard is in circulation, Paul (Fritz) Morency, chairman of the committee will receive a standing ovation and a vote of thanks from the pressmen who the ovation shakes the walls of the meeting room it will be far short of what Morency deserves.

Few tasks in the history of the radio business have entailed more work, more grief, more broken and unspoken abuse with less personal return than that performed by Fritz Morency as head of the Affiliates' Committee. This is not to minimize the notable contributions Morency received from the dozen or more working members of his committee. But the fact remains that a major portion of the work and abuse concentrated itself on the chairman.

We wish to add The Billboard's applause to that of Morency's fellow broadcasters as he steps down from the chairmanship.

And we hope that Morency's successor will display the same guts which the Connecticut radio executive demonstrated in his leadership. We hope, too, that Morency's successor will be a broadcaster who is present, in the same way as well as radio. The reasons for that hope, of course, are somewhat too obvious to need detailing here.

In the meantime, nice work, Fritz.

Problem: Who'll Succeed Morency?

McCollough, Swezey, Damm Considered Possibilities for Affil Chairmanship

CHICAGO O., March 31. — Questions as to who will succeed Paul (Fritz) Morency as chairman of the All Industry Affiliates' Committee loomed as one of radio's most important problems today as the committee met to recap its activities of the past year and set forth recommendations for the future.

In the main, Morency's job has been a thankless one, with the chairman, according to reports, with certain network officials, advertisers, agency men and others who have been "battering" the committee's stance on various radio rate adjustment projects.

And who, as chairman, will be faced with the problem of a similar disaster is considered a cinch.

Best guesses, as of this morning, as to Morency's possible successors, were, according to reports, general manager of the Stearns Stations; Bob Swezey, head of WDSB and WDSB-TV, New Orleans, and Walter Damm, general manager of WTMJ-TV and WTMJ-TV, Milwaukee.

Major Changes Blueprinted for NBC "All Star"

NEW YORK, March 29. — Wholesale changes this year were being blueprinted for the National Broadcasting Company's "All Star Revue" TV series. Almost certain of being dropped next season were Ed Wynn, Olsen and Johnson and Danny Carson, according to reports. The latter is going into "Of Thee I Sing" shortly and will be unavailable for the radio show. The musical click on Broadway.

The three principal personalities who are expected to rotate next season on the TV comedy program are Jimmy Durante, Danny Thomas and Martha Raye, all of whom have scored considerably on video. It is believed that by the time the radio series will become a more solid kind of operation. The web is said to feel "management-wise" that the show will stay with three top performers than with six whose overall work is not considered as satisfying.

Jim Shouse, Crosley Broadcasting Corp., and chairman of the NABTS Convention, will be asked the convention to order at 1:45 p.m. today, and Harold Fellows, NABTS press secretary, will be the keynote speaker. The Broadcast Advertising Bureau session, featuring a number of new gimmicks, kicked off at 2 p.m.

Tomorrow (Tuesday, April 1) a number of business sessions will be held. "Signs of the Times" will be theme. This will take up "What's Ahead in Business" and "What's Ahead in Critical Materials."

Tuesday afternoon the Workshop sessions get under way with Merchandising at 2:30, Politics at 2:30, and the Business Session at 4, an Auditing Promotion session.

Wednesday morning at 9:30 a TV Management session gets underway with a number of speakers. The Conference Session, At 2:30 Tuesday afternoon there will be a debate on "Should radio and television be permitted to conduct hearings and judicial proceedings be permitted?"

Speeches, luncheon, banquets, things, etc., are scheduled through the three days of the confab.

Continued from page 1

clusters since he took over, following Wayne Coy's resignation.

The reasons for the high inflation in the political arena is rather obvious in this election year, with both radio and television scheduled to perform the greatest job of political convention and election coverage in broadcasting's history. The Workshop confab will be chaired by Clair McCullough of the State and man Stations, one of the abiest broadcasters in the business, and to mean any politician who sits around his home state, Pennsylvania.

On the panel with McCullough will be Kenneth Fry, radio and television broadcaster, National Committee; Edward Ingle, radio-TV director of the National Political Committee; Sig Mickelson, chairman of the TV Pop Committee; and William McCullough, chairman of the Radio Pop Committee. Ralph Hardy and Bob Richards of the NABTS will be panelists.

In the Conference Session on TV broadcasting, the have operated video stations will tell how they got into television, what it costs to build and operate a station, problems of programming, selling, and promoting. NABTS President Harold Fellows will introduce this session. Harry Bannister, NBC's new vice president in charge of station relations, will make the keynote pitch and panelists will be Walter Compton, WDCB, Washington; Walter Damm, WFMJ-TV, Newark, N.J.; Ted Holt, WFMJ-TV, Bridgeport, Conn.; Harold Hough, WRAP-TV, Fort Worth, Texas; Gus Kline, WFLA-TV, Tampa, Fla.; Bill Landberg, KTLA, Los Angeles; Robert L. Smith, WFLA-TV, Tampa, Fla.; Glenn Marshall, Jr., WMHR-TV, Jacksonville, Fla.; and Bill Landberg, Fort Industry Company, Detroit.

The tremendous acceleration of merchandising activity in the past year has been a part of radio as well as networks gives the workshop session on merchandising operations outstanding interest. There has been concern expressed on the part of many broadcasters that radio is heading overboard on giving away too much in merchandise to the detriment of the network. Nevertheless the Merchandising Workshop panel will treat the subject mainly from the point of view of the network. The viewpoint that more merchandising is necessary to get into ways and means in which small as well as large stations

may give sponsors merchandising help.

Dick Shafro, WIS, Columbia, will be one of the ablest all-around broadcasters in the industry, will have a panel session with Lindow, WDFE, Flint, Mich.; F. C. Sowell, WJAC, Nashville, and Jack Zinsmeister, WLW and WLW-TV, Cincinnati.

Convention opened at 10 a.m. this morning with an introduction by Judge Justin Miller, chairman of the board of NABTS, and remarks by Bob Swezey, WFLA-TV, New Orleans, chairman of the NABTS Convention. At 11 a.m. morning, new TV board members were elected and an "AM band session" was held.

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EDITORIAL

Big Hit, Two Errors

Far be it from us to slap the wrist of anybody connected with putting together so complex a proposition as the agenda for the convention of the National Association of Radio and Television Broadcasters. We call this confab program, year in and year out, it one of the best put on by any trade association.

Nevertheless, it seems to us symptomatic of the possibly serious brush-off treatment, intentional or otherwise, which radio these days finds itself receiving at the hands of some of broadcasting's ablest brains that the one of the most important shop or other session devoted to two of radio's most serious current problems. These, of course, are radio programming, and radio research.

The radio network, with a few rare exceptions, have long since given up the idea of turning out original, different, listener-getting radio shows. And local stations by and large, have done equally poorly in creating new shows which are calculated to hold the attention of the listener.

NABTS program failed to provide a forum for this important phase of operations is a sad commentary on the manner in which broadcasters are being run.

And the lack of a research session is possibly even more lamentable. Research today is in such a state of confusion, in many instances in such dire straits, that unless some intelligent plan for determining what single type of research is most needed and wanted, and under what type is developed and executed, radio may find itself in a state of complete and utter chaos. It is a state of affairs that we hope broadcasters will singly and collectively pay them some serious attention in the weeks and months to come.

EDITORIAL

Radio Fights Back!

Caught in the whirlpool of the evolution caused by the rapid expansion of television and under the attack of international events, radio, since the National Association of Radio and Television Broadcasters' convention of a year ago, has come under critical two-month period. It is generally recognized that really being to fight back those who were consciously or unintentionally attempting to devalue the medium, until right after last year.

The highlights of that fight in the past year are presented on this page. A reading of these few highlights makes one fact immediately obvious: that the needs of the radio industry are the efforts of individual stations, the networks, various broadcast groups have all been laudable, and no doubt have had an effect without making the one mistake of assuming that these efforts would have been considerably more effective if they had been co-ordinated to a greater degree than they have been.

It must be admitted that effective co-ordination of these far-flung efforts, many commencing from among many conflicting interests (as between networks and individual stations, for example) is difficult to achieve. Nevertheless, it is entirely reasonable and every consideration be given to methods for such increased co-ordination.

From where we sit only one presently constituted group seems to be in a position to take the first faltering step toward a real consolidation of radio's efforts to sell itself at its true value. That group is the All-Industry Affiliates' Committee. We urge its continuance and development in every broadcast interested in preserving a great medium at its full strength.

Radio must continue to fight back, and somebody must pull together all its weapons, from every level of the industry to make that fight ultimately successful.

RADIO FIGHTS BACK

Everwhere You Go Promotion & Advertising

NEW YORK, March 29.—The need was clear from the outset. Follows the National Association of Radio & Television Broadcasters' convention in Washington, April 1951, the cry went out from all sides to promote radio through its medium as an advertising medium, promote its values as an entertainment and public service medium, and to make it as it had never been promoted before.

The year since the last convention, responses to the call have been made by many stations, groups, radio networks, national organizations and individuals. The results of the medium, of radio as a whole, in the past year has more than anything marked the phenomenal resurgence of radio in that time.

The Billboard, as part of its 14th Annual Radio and Television Promotion Competition, created a national challenge for this type of effort. The number of entries that two came in from all segments of the industry for this division of the competition has been remarkable. The judging of the competition takes place on April 8, and the results will be announced in the April 19 issue of The Billboard.

The Broadcast Advertising Bureau, which became an independent entity April 1 of last year, has shown the industry the way to success in promoting radio. From the outset, BAD planned to use the show business values, took steps to act as a clearing house for radio success stories, and to conduct a search. During the summer, BAD set up a library to enable stations to obtain answers on any facet of radio broadcasting. In the fall, William Ryan, BAD top officer, announced launching of the "Radio Show Business" as a co-operative promotional efforts by stations across the country, arranged to meet monthly for a month with the other stations in their area to organize local radio promotion, co-operative radio, and to devote half of their advertising budget to the medium rather than the individual station.

The United campaign was inspired by the joint "sell radio" campaigns that had been announced in Tulsa and Detroit. In August, seven stations in Detroit, including the city's largest, WJBK, joined to form a confederate for the purpose of an AM promotion with the slogan "Wherever You Go, There's Radio," which got under way September 1. In Michigan and Texas, stations have been planning the several values of the medium and aired by stations. In the fall, two stations, NARTB itself in the fall announced a plan to send members monthly a 15-minute transcription featuring top names in radio. The plan, with the government, that would promote

the advertising, news, entertainment and public service value of radio. This was to be the first step in a program to use radio to sell radio.

One of the first regional groups to heed the call to plug the medium was the Southern California Broadcasters' Association. Beginning last spring, this group set to work on a series of research efforts to bring out the buying characteristics of the radio audience, and to gauge the effectiveness of radio there and to the extent of out-of-home advertising and listening there. In July, SCBA started its promotional drive to sell radio to both audience and advertisers.

The national radio networks (Continued on page 27)

RADIO FIGHTS BACK

Industry Research on Every Level Shows Continued Strength

NEW YORK, March 29.—In recent years the character of the radio business has changed extensively. In effect, the wheel has turned and the child has been put back in the bath. Advertisers, not seeing the child about, have claimed he is dead. Others, fearing the child is dead, have tried to kill him.

But the radio medium is still very much alive. In various studies used in the past year have shown television ratings and changes wrought principally by the advent of television but also by other factors. During the war years, there is still a very large and active radio audience.

One of the most intricate studies of the condition of radio listening in major television markets was made by a joint effort of the Pulse and The Billboard. The study showed that whereas radio usage dipped when television first became entrenched in those markets, it experienced a resurgence after television was in mid-air. In the first two months of 1951, when television was in many cases as great, in some cases greater, than in certain pre-TV years. In Boston, for instance, during the first two months of 1947, when the city had no television stations in operation, 1.1 per cent of the homes used radio during the average quarter hour from 6 a. m. to 11 p. m. In 1951, when Boston had seven television stations and a TV set circulation of over 642,000, radio usage was the same 23.1 per cent.

In New York, radio usage in January and February of 1944 was 23.1 per cent during the average quarter hour per day. In

RADIO FIGHTS BACK

Sound and Sense of All Industry Affiliates Great

NEW YORK, March 29.—Since the 1951 convention of the National Association of Radio & Television Broadcasters, the radio business has gone thru what was probably its single most turbulent period since its emergence 30 years ago. On the very edge of last year's convention, the Columbia Broadcasting System announced a straight 10 per cent reduction in rates and the other three national networks quickly followed suit. The pressure on the profits of stations had only begun in September the Association of National Advertisers issued its third report on the impact of television cycles and in October the National Broadcasting Company released its Economic Study Plan, calling for extensive rate adjustments, increases in some markets, but as much as a 20 per cent cut in some others. The Study also called for national network rate cuts, which would deprive stations of the greater return available from local sponsors. And thru the rest of the year the radio industry was brought out to appease those national advertisers who were doubtful that radio could sell a buy as it was before the television era.

Through all these pressures the radio stations have not stood still. They have fought back hard and this year, a year after the round of rate cuts, the industry is in a very strong position indeed.

Speakeading the stations' counterattack has been the All-Industry Affiliates' Committee, headed by Paul (Pete) Morison, of WTIC, Hartford, Conn. The committee was formed at a spontaneous meeting of about 20 radio men at last year's NARTB convention. It expressed purpose to deal with the problems of the radio structure. Although the committee has no specific accomplishments to date, it has been successful in its efforts to make it doubtful that without its constant vigilance the radio industry would be in as strong a position as it is.

Most of the losses in radio listening occurred in the evening period, the study showed. Morning radio listening, however, underwent a marked upswing in many cases. In New York, morning radio listening there in the first two months of 1951 was greater than in any previous year thru 1944. In New York, there was a 28 per cent increase in the 6 a. m. to noon during January and February of 1951, more than any previous year thru 1946. Studies of years before the war were down.

In some segments, of course, the study showed that the percentage of homes using radio was down in 1951. But the decreases were usually nowhere as great as the increases. Moreover, a drop in percentage of homes using radio in actual number, since the total number of radio homes was increased by the war. In February, the Joint Radio Network Committee, representing the four national radio networks, issued their estimate of radio set circulation as of January 1. Their statistics showed that the radio set circulation had increased over the year by nearly 10,000,000. They showed that there were 34,000,000 radio homes in the U. S. on January 1, as against 41,000,000 the year before. Of these, 10,000,000 were secondary and portable receivers in the home, and 34,000,000 were in 1951. They estimated that 95.6 per cent of all homes had at least one radio set.

There was one set for every voting citizen in the U. S. That is, there was one set for every citizen throughout the country sponsored

On November 7 and 8, 1951, shortly after NBC had distributed the full prospectus of its Economic Study Plan to its affiliates, the Affiliates Committee met and issued a firm decision to support the plan. A similar plan which might be proposed as leading to the devaluation of station rates, a seven-point statement, the committee decided that station rates should be based on actual set circulation and that adjustments should not be based on the growth of TV set circulation since the effect of TV is not the same in all markets. The committee further stated that networks should continue to give national coverage on 15-week cycles and should not devise sales plans that take spot-sales revenue away from the station and give it to the network. And in consultation with Robert Elder, former research director for Lever Bros., the committee called for reorganization of the cumulative impact of programs, and the local circulation of radio at the local level and enable advertisers to compare their radio buys with other media.

In an answer the next week, NBC defended the intentions of the Economic Study Plan back

RADIO FIGHTS BACK Year Features Many New Sales Techniques

NEW YORK, March 29.—Thruout the year extensive developments took place affecting the structure of radio. The trend was toward both expansion and greater flexibility with the aim of making radio a more attractive advertising buy. On the one hand, the step along this path was taken by CBS late last summer, when it offered the "Red Skelton Show" to radio advertisers on a one-shot basis. Taken appeared on the radio continuously, to such an extent that when, late in Octo-

ber, the Pontiac Division of General Motors set out to buy one-shots on all the networks as a saturation campaign for its new models, the Skelton show was already booked, but until January 1952.

But CBS' thrust was not limited to Pontiac on the one hand. The CBS carried this trend toward greater network sales flexibility into the television market, where it brought out its Selective Facilities Plan, enabling advertisers to buy one-shots of network stations on a 13-week cycle, providing they make the program available to other stations in the web, either sustaining or non-sustaining.

The Colgate-Palmolive-Peet Company was the first to take advantage of this plan when, in January, it dropped sponsorship of "Mr. and Mrs. North" in six television markets, which kept it on the rest of the network. It was revealed that Colgate's desire to regain its sponsorship of this show had inspired the Selective Facilities Plan in the first place.

On its part, NBC in November brought out its own selective advertising plan, which guaranteed that any advertiser buying a one-shot on any of its programs on its tandem plan would get at least 5,800,000 listeners a week thruout the country. Nielsen surveys. Smaller listenership in primary radio markets minimum would elicit a 10 percent refund after the 13 weeks.

On the heels of these claims regarding the effect on radio of the increasing television audience, a number of other stations during 1951 steadily increased the number of their affiliate or double or other stations in smaller non-TV markets. In the case of the station, in an endeavor to recoup losses they'd felt they'd sustained thruout the year, taking the step during just one week in November. Along the way, the station had adjusted 11 time classifications, and had cut its Class C periods into Class B hours.

Various independent stations brought out their own station sales plans late in 1951. Station WQXR, New York, and 11 other stations, including one that specializes in classical music, took the lead in offering advertisers special discounts for varying station points of sale and again was that when television comes into an area or a home, radio does not disappear. (Continued on page 27)

One significant fact that the various studies pointed out and again was that when television comes into an area or a home, radio does not disappear. (Continued on page 27)

Report Benny Stays on CBS Tonic to Net's Sunday Plans

Seen Hastening Crosby, Skelton,
Bergen Decisions for 1952-1953

NEW YORK, March 29.—A reported decision this week by Jack Benny to remain on radio next season was viewed by the Columbia Broadcasting System as firming up its powerhouse Sunday night lineup immediately. Several other top attractions, including Bing Crosby, Red Skelton and Edgar Bergen are also moving toward a resolution of their radio status for the season 1952-53 at CBS, and the Benny decision is seen as a hopeful augury.

CBS and Benny's sponsor, Lucky Strike cigarettes, have collaborated on a plan which would pay a comedian a sufficient dollar to make him forego the hazards of a regularly scheduled TV slot. Benny, however, probably will continue making his occasional appearances on video in the Sunday night 7:30-8 p.m. slot on CBS-TV, as in the past.

Since CBS feels that Benny goes so good the Sunday night line-up, the web is considerably relieved. The network had felt that without Benny as anchor-man, its important Sunday night comedy line-up might crumble. Should Benny continue next season, the likelihood of "Amos 'n' Andy" being retained on CBS-TV is considerably bettered.

But whether Edgar Bergen remains with CBS radio and on TV is, so far, an unanswered question. Bergen has been conducting talks with several networks and interested clients to see whether they will pay enough to make radio worth his effort. No decision is yet forthcoming, but the National Broadcasting Company is known to be willing to take the wraps off its bankroll to get the ventriloquist. Coca-Cola, Bergen's sponsor, has bowed out of his AM future. This season, however, is likely to be the last for Bing Crosby on the CBS radio web. Chesterfield

has decided the crooner's AM ratings do not justify the outlay for which the cigarette sponsor could buy another TV show. Since Crosby can get all the work he wishes in other media, he is likely to move off radio. More possible and more productive of heavy look would be Crosby's appearance on video next season on an occasionally scheduled basis.

SELL 'EM LAUGHING

NBC Sales Pic Stars "Summer V.P." Allen

NEW YORK, March 29.—Radio salesmen of the National Broadcasting Company are sure to ring up a record number of laughs with its web's new presentation, "Summer Radio: 1952," and the potent and unusual pitch should ring up its share of sales as well. A combination sound-slide color film that uses regular AM broadcasting techniques to tell the story features Fred Allen as NBC's veepee in charge of summer, rounding up the hot-weather sales story. Supporting Allen are Portland Hoffa, Bill Gargan, Frank Conroy and such well-known radio stars as Jack Herbert and Bud Barry.

Conceived and executed by Jake Evans, manager of the NBC radio advertising and promotion department, and Harold Schick, supervisor of radio sales promotion, the presentation utilizes 22 color illustrations, backed by a

swiftly paced and usually hilarious taped comedy, running about 30 minutes in length. It rates as Allen's best effort of the season, on or off the air.

The pitch stresses increased sales enjoyed by many types of products during the summer, such as soups, beverages, dry cereals, refrigerators, ranges, cosmetics, toys, to be exact. Gasoline, oil, automobiles and many others. Total national retail sales during June, July and August are only 2.6 per cent below the entire year's levels for all business, so the conclusion is that there is no real summer slump, and the advertiser would do well to continue plugging his product.

Radio itself continues to be very much a factor during the summer. It was shown, with 24 out of 25 people at home during any average summer week, that the radio is still a major part of the summer life.

Radio itself continues to be very much a factor during the summer. It was shown, with 24 out of 25 people at home during any average summer week, that the radio is still a major part of the summer life.

NEWS CAPSULES—COAST TO COAST

ABC Sets Arkansas Min. Trial—Caters; Ford Renews WNEW Pact

NEW YORK, March 29.—The first American Broadcasting Company radio program from its new \$50,000-a-week plan on West 66th Street starts Monday (31) at 6 a.m. All ABC network radio programs from New York, as well as

those of its metropolitan flagship, WJZ, will emanate from its new radio operation on Tuesday (1), the new \$1,250,000 ABC radio center in New York inaugurates its broadcasting career. And another imposing array of ABC's coast-to-coast radio facilities swings into operation Monday (21) in Chicago when the web's new \$50,000 AM studio there gets under way.

Arkansas Stations Air Tornado Disaster —A LITTLE ROCK—Arkansas radio stations spearheaded the news and public service fronts here Friday (21) as a series of tornadoes does slashed their way catastrophically across the state. KARK, here, on the air with a bulletin 15 minutes after the twister hit Dirks, in the southwestern part of the state. The same station carried a flash 30 minutes after the tornado hit England, 25 miles from here. Jacksonville, general stations sent tape crews into the disaster areas and came out with material which was presented the same day the initial tornado hit.

New Santa Barbara Corp. Chaired by Colman —SANTA BARBARA—With Ronald Colman acting as chairman of the board, the Santa Barbara Broadcasting and Telecasting Corporation has been formed here to apply to the Federal Communications Commission for a TV station license and construction permit for this city. Other officers are Colman, McRae, Selph, Cecil Smith, Alvin C. Stewart, C. H. Mackenzie, and Mrs. Marquette of the Sherman-Marquette advertising agency.

5 Colleges to Divide WBIR Air Time —CHICAGO —Programming of WBIR, here, the FM station owned by Balaban & Katz, will be turned over to five Chicago area colleges, beginning April 14. They are the University of Illinois, Roosevelt College, Loyola University, Illinois Institute of

Sees Light-TV Costs But 72% Since 1949

NEW YORK, March 29.—Much of the scare talk about the high cost of TV is hysteria, Edward Shurick, account executive of the Columbia Broadcasting System's TV network claimed in a speech Tuesday (25) before the Chester peake chapter of the American Association of Advertising Agencies in Baltimore. Shurick said that nighttime video costs have declined from \$4.68 per thousand in 1949 to \$2.60 per thousand, a cut of 72 per cent.

Shurick pointed to a letter sent to agencies by CBS-TV sales veepee Fred Thrower. The letter notes that while the average program and time costs for November, 1951, were 50 per cent higher than in November, 1949, the average number of homes reached in 1951 was 92 per cent higher. The result, according to Thrower, is that the average cost per thousand homes reached in November, 1951, was 23 per cent lower than the previous year.

Shurick said that TV today has a circulation greater than the three national magazines. He pointed out that TV, between 10 and 12 at night, has now passed radio in total homes reached nationally. Thus, there are more families using TV within its 63 markets than radio attracts in all markets through the country. Another vital fact, the account exec claimed, is that TV during these hours has increased its set-in-use 41 per cent over January of last year.

Shurick cited a daytime TV program which reached 38 per cent more homes on behalf of its sponsor in January, 1952, than it did in May, 1951. The program's cost per thousand homes reached is now approximately one-third less than it was a year ago, he said. The exec pointed out that the higher time costs for this show

are offset by an almost 3 to 1 increased TV circulation. Statistically, therefore, he alleges, costs for advertising on TV are down, not up, only 15.5 per cent while circulation is up 40.3 per cent.

According to Shurick, agencies and clients must do research at the "cash register" without letting ratings become hangarous costs for programs. Shurick took the experience of Schick Electric Motor Company, for example, of what the medium could produce for an advertiser. In spite of the sales year in its history in 1950 as a result of scarce buying and the introduction of its new model, Schick betook the sales record during 1951 by 10 per cent in areas where it used TV. But areas where Shurick took the not use video there was a 47 per cent decline in sales, Shurick said. He also claimed that the advertiser recently created \$260,000 worth of retail activity as the result of a coupon offer on a modestly priced daytime TV show.

Shurick stated that daytime-TV sales in January of this year, with clients. In January, 1950, 10 per cent of the time between 10 a.m. and 5 p.m. on CBS-TV was sponsored. In January of this year, 21 per cent, but in January, 1951, the figure increased to 13 per cent. He also claimed that the sales per cent of the time was commercial.

Shriner May Replace Nagel

NEW YORK, March 29.—Goodrich Tires this week was dicker with Herb Shriner to take over as emcee of its "Celebrity Time" panel show. The panel show will be shifted into a variety format for which Conrad Nagel, its present emcee, is deemed unsuitable.

The change is being made to see whether "Celebrity Time" can more satisfactorily meet the challenge of Red Skelton. Program is on the Columbia Broadcasting System's TV web Sunday nights, 10-10:30 p.m.

Ford Renews WNEW Pact

NEW YORK, March 29.—Dealey Air Ford this week signed a new three-year renewal pact with local indie WNEW, thereby squelching rumors that he would move to another Manhattan station next month.

Under the new pact, WNEW Manager Bernice Judis retains control of all Ford's radio and TV activities. Ford has been the station's all-night partner spinner on "Milkman's Matinee" for nine years, and is considered one of the top 10 sponsors of the country.

FORD FOUNDATION PREPS TV SEG

NEW YORK, March 29.—The Ford Foundation is reading a series of Sunday afternoon TV shows with a cultural theme. Format of the project is still top-secret, but the Foundation will reportedly provide a king-sized budget for the programs.

IT'S CONFUSIN'

Sponsor Cantor Seeks Better Buy Than Cantor, the Actor

HOLLYWOOD, March 29.—When an actor is the sponsor, there's bound to be confusion. Eddie Cantor, major stockholder in Welch's, originally thought his weekly disked radio show would be an ideal vehicle for Welch's wines. Plan then was that National Broadcasting Company would carry show in its summer.

While Cantor, the actor, feels that Cantor, the sponsor, feels he can get a better ad buy than Cantor, the actor. Therefore, Welch's will

retain its present ad program on TV without any change. Furthermore, a pay on for himself would be like taking money out of one pocket and putting it into the other.

Chief reason for Cantor's desire not to be bankrolled by Welch's is his desire to give indications, in strong interest in the disk show from other sponsors. Cantor indicated new bankroll would be announced soon. Half-hour show features Cantor relating showbiz lore in addition to collector items drawn from his 12,000-plate library.

Your Top TV Sales Opportunity

WILMIDEL-TV Wilmington, Delaware

In the Market which has highest

income per family in the country.

Represented by

ROBERT MEEKER ASSOCIATES

New York San Francisco Chicago Los Angeles

You are cordially invited
to an exhibit of the entries
in The Billboard's 14th Annual
RADIO & TELEVISION
PROMOTION COMPETITION

Time: 2:00 to 4:30 P.M.

Date: Tuesday, April 8, 1952

Place: The Jansen Suite,
The Waldorf-Astoria Hotel,
New York

ABC Merger Easier Than Buying Singly

Regent Cigs Switching Agencies; Lucky Strike May Follow Suit

UPT's Goldenson Says Para Outlet Idea Pre-Dates Plan; Van Volkenburg Heard

WASHINGTON, March 29.—Leonard Goldenson, president of the United Paramount Theaters, Inc., told Federal Communications Commission Examiner Leo Resnick yesterday (28) that it was more advantageous to take over a network than to try to buy independent radio stations one at a time. He was answering questions posed by FCC's broadcast hearing bureau chief, Frederick Ford, who is continuing his probe into the proposed Paramount-American Broadcasting Company merger on an individual basis for the next two weeks, during which public hearings will be recessed.

Goldenson said that Paramount already was looking into the possibility of buying individual radio stations when ABC made its merger proposal. Although Goldenson will be questioned further next week, he said he plans to talk with company officials involved in the proposed merger individually before calling any more witnesses before open hearings. He is looking into the directorship pattern to determine whether the proposed merger would conform to the Commission's "common ownership" rules.

Radio Competition
Goldenson admitted, under Ford's questioning, that he had said radio will have to operate under keener competitive conditions. But he expressed the firm belief that radio still fills a great

need which, television cannot touch, "radio has news and music," he said. "Television requires greater concentration, and sometimes when people are tired, they just want to turn on their radio and listen to some soothing music."

FCC examiners also heard Jack Van Volkenburg, president of the TV and radio division, explain why his network wanted to incorporate Chicago radio station WJBK. Van Volkenburg claimed network operations by themselves were not profitable and that the network needed to own a full complement of stations to operate effectively. When asked by Ford, however, he was unable to produce figures showing the lack of profit in network operations. WJBK would be sold for \$4,000,000. It has a background value of \$500,000, but its income for the first nine months of 1951 stood at \$1,200,000.

NEW YORK, March 29.—The highly competitive cigarette industry this week began showing signs of the strain, as one account shifted agencies, and one of the giants gave every indication that it was considering a like move. Regent cigarettes (Riggo Tobacco) decided to move its estimated \$1,500,000 billings from Brooke, Smith, French & Dorance, Inc., to Hilton & Riggio, effective April 15. Of greater interest to the trade, however, is the fate of the \$15,000,000 Lucky Strike account, now housed at Batten, Barton, Durstine & Osborn.

Sales of American Tobacco Company are reported off in recent months, despite extremely heavy ad allocations, particularly in TV.

Reports have it that the door to Lucky topper Paul Hahn's office has been open to agency men anxious to prove that they can better the job being done by BBDO. The billings plum is one of the most difficult and unstable accounts to maintain.

At least four agencies, according to trade reports, have made, or are in the process of making, a bid for the billings. These include J. Walter Thompson, Ruthrauff & Ryan, N. W. Ayer, and McCann Erickson, with the latter regarded as having a slight edge at this point, should the account decide in favor of a switch. Young & Rubicam had been interested, but is stymied by having recently added to the new Lorillard brand, Kent.

Traders recall that Luckies unceremoniously dropped Foote, Cone & Belding a few years ago. This occurred after the account voiced an interest in getting into TV, and FC&B counseled strongly against it. The N. W. Ayer agency moved in quickly and secured the video billings for a short while, until BBDO wrapped up the entire account. This was done, it is remembered, when BBDO's chief Ben Duffy sold American Tobacco then-chief Vincent Riggio with the barest kind of presentation over a couple of beers in a New Jersey roadside rest. The question now is whether the Duffy charn can

save the account at this point.

The Regent shift was made on the heels of the firm's decision to drop its alternate week sponsorship of "Cameo Theater" on the National Broadcasting Company TV web. The new agency is understood to be planning a deal for three participations weekly in NBC's early TV show, "Today," for which a two-week one-plug deal already had been set. BS&D had run into trouble recently when it used a daily newspaper ad to try to peddle alternate weeks on "Cameo," which Regent then had on a weekly basis.

Meanwhile, another cigarette account, Old Gold, was due to make a decision next week whether to renew its weekly half-hour TV sponsorship of "Stop the Music" on the American Broadcasting Company. Lennen & Michaels, agency execs were due to get a personal pitch from ABC president Bob Kintner, and, for their part, were expected to seek a better time-latest deal on the basis of a study of ratings and costs.

NBC's "Today" Still Gaining

NEW YORK, March 29.—The early morning TV show of the National Broadcasting Company, "Today," continued to show consistent gains in ratings and audience, with the latest reports indicating it has increased its audience size by 10 per cent in the seven weeks it has been airing. The figures are derived from the March 1-7 report of American Research Bureau, which give the 7 to 9 a.m. stanza a 7.6 national rating.

In terms of cost per 1,000 viewers also the show has more than fulfilled the expectations of the web, with the level now down to \$1.38 per spot for the 1,725,000 average viewers reached. This sum is based on a gross time cost of \$2.07 for the 31 stations now available (including WPTZ, Philadelphia, which begins showing "Today" next week), and a gross program cost of \$259 per participation. Total cost for one participation, then, is \$2,332. The total number of viewers reached does not include any which WPTZ will deliver, altho that station's cost is included in the estimate.

Steady growth over four rating periods may be observed from the following figures: January 13-20, 5.3 rating, 530,000 homes reached, 1,130,000 viewers reached; February 1-7, 5.3 rating, 550,000 homes, 1,170,000 viewers; February 8-14, 6.4 rating, 568,000 homes, 1,193,000 viewers; March 1-7, 7.6 rating, 823,000 homes, 1,725,000 viewers.

NBC Expands Coast Video

HOLLYWOOD, March 29.—National Broadcasting Company's TV coverage of news, sports and special events here is being expanded. Roy Neal this week was named net TV news director for the Coast. TV news camera staff is being enlarged to supply NBC viewers with more coverage of events here.

Staff will service five network NBC shows: "Cameo News Caravan," "Today," "Gillette Sports Reel," NBC's daily syndicated reel (printed in "Washington") and the "Weekly News Review." They also will cover news, sports and special events for telecast on KNBH, NBC's Hollywood outlet.

BMI in conjunction with NARTB
presents a great segment of American History

The Foreman M. Leboid Collection of
Autographs and Letters of The
Signers of the Declaration of Independence;
The Signers of the Constitution;
Autographs of the Presidents of the United
States; The original "Star Spangled
Banner" Manuscript from the Library
of Congress and a distinguished
group of great
American
Documents as well
as the rare collection
of "American-Musicians."

Welcome to
FREEDOM HALL
30th Annual
NARTB CONVENTION
Conrad Hilton Hotel, Chicago
Exposition Hall

Broadcast Music, Inc. IN CONJUNCTION WITH
NATIONAL ASSOCIATION OF RADIO AND TELEVISION BROADCAST

An unusual collection, emphasizing the
great principles and traditions of
A nation dedicated to Liberty and Freedom

This One
ARD-72T-SU4F

NBC Deals for Three English Shows: Variety, Panel, Meller

NEW YORK, March 29.—In a move to create and develop a new source for network radio programs, Charles C. (Bud) Barry, AM program vice president at the National Broadcasting Company, this week was reaching across the Atlantic for at least three new stanzas. Two of the shows would be taped in London for airing here, while the third would be a local product based upon a series now being broadcast in England.

Later is a witty panel show titled "One Minute, Please," which four quick-thinking panelists compete with each other in extemporaneous 10-second run-arounds about a variety of amusing subjects. Two panelists al-

ready under consideration are Emily Kimbrough and John Mason Brown. An audition will be cut shortly.

Already bought is an adventure series, "Scarlet Pimpernel," which will be taped in London for NBC by Harry Towers, with scripts by Joel Murott. Barry is considering three prominent thespians for the titular role. They are Alec Guinness, Robert Donat and Emyln Williams. Series will kick off by fall.

Third and most elaborate stanza is a star-laden variety revue titled "London Palladium," which is still in the negotiating stage with Towers. This show would feature leading variety artists, Continental and American,

appearing at the Palladium, and would have Ben Lyon as emcee. British impresario Yel Parnell stages a Sunday show featuring these stars for an actors' benefit group, and the plan is to tape 30 minutes of this for the NBC series. A trial summer run is in the offing, prior to regular fall slotting.

Besides affording American radio with a new source for fresh airers, these deals will continue NBC policy of bringing in important "Palladium" airers which would come in at about \$4,000. "Scarlet Pimpernel" will cost \$3,500 a gross, including agency commission.

WNBC's New All-Night DJ Show in Black Official Signs Hollywood Names for TV Pilots

NEW YORK, March 29.—Bulova Watch Company, this week signed to pick up the tab for all time signals on WNBC's classical record show "Music Through the Night," midnight-to-6 a.m. across the board. Sale puts station's all-night operation in the black, beginning April 7.

Bulova's decision to take a chance on the still-historical liver is in line with its history of pioneering in many new developments in the radio spot field. In addition to the Bulova pledge, WNBC this week sold a 15:00 a.m. spot strip on the series to Pomotex, Inc.

NEW YORK, March 29.—Six top Hollywood names were signed this week by Official Films to make pilot films for TV, with a view to developing them into regular series. William R. Goodheart, producer of the series, "The Boyer," starring Charles Boyer, Rosalind Russell, Dick Powell, Joel McCrea and Robert Cummings as thespians, and Douglas Fairbanks Jr. as producer. Four separate 30-minute films are involved, with each of the actors getting a piece of the opus in which he is participating and the producers getting a cut varying from 25 to 50 per cent.

Boyer, Russell, Powell and

McCrea will rotate in "Four Star Theater," produced by Don Sharpe, with the first pilot, starring Boyer, to be ready by April 4. Sharpe also is producer of "Impulse," psychological dramatic series which already has its initial stanza in the can, and of the Robert Cummings show, in which Cummings teams with Julie Bishop in a comedy-mystery series. First effort of this series will be completed April 7. Fairbanks is producing the "Terry and the Pirates" series, which is being played as adult adventure. Shooting on this pilot wound up two weeks ago.

Several TV Toppers Lean to Film For Flexibility and Dollar Potential

NEW YORK, March 29.—A number of top personalities this week indicated their intention to stress film in their future TV work. These include Lloyd Nolan, Eddie Cantor, Joel McCrea, Allen and William Bendis. New examples of the flexibility and dollar potential of film are not lost on these and other personalities, who are anxious to emulate success already being scored by such shows as "I Love Lucy" and "Amos 'n' Andy."

Special interest is being shown in a deal now being negotiated on the Coast, whereby Savini Films would distribute for shows in British theaters a feature made by tying together three or four of their U. S. TV film stanzas, with South American distribution probably to follow. The TV show's sound track also is being considered for use as

an AM series by the Columbia Broadcasting System.

In the wake of these deals, several personalities have stated flatly that they plan their TV films are involved, with each of the actors getting a piece of the opus in which he is participating and the producers getting a cut varying from 25 to 50 per cent.

Burns & Allen, meanwhile, will have their future series edited by CBS. The team, it is believed, got a commitment from CBS to film their series a few months ago, so the agreement is not contrary to the web's new policy of not filming its properties.

Cantor is about to huddle here with NBC-TV execs. His intent is to persuade them to film his stints for Colgate "Comedy Hour." He feels other talent would move into TV more readily if they were able to air via film.

Bendis has just been set for a new AM and TV "Life of Riley" series for next season by NBC-TV. He has reached a compromise agreement with the web, whereby part of his shows will be filmed so as to accommodate his motion picture commitments.

THE BILLBOARD Radio-TV Show Charts

For Reviews and Ratings of Songs and Records See The Billboard Music Popularity Charts (Music Section).

• Top 25 TV Shows

NATIONALLY

(March 1-7)

... According to American Research Bureau

*TV ratings based on average of countrywide, county by county, urban and rural samples covering all 48 TV markets. They are obtained by one station placed for the week in 5,200 TV homes. Completely new samples are used for each set of ratings. The rating for a particular show is given by dividing the number of homes in which that show can be seen. When viewing for five minutes or more is reported, credit for the station's share is given. The number and hour ratings are average of the quarter hours. Also shown below are the percentages of men, women and children seen in the audience and the average number of viewers per set. All time given is New York time.

	ABS Rating	Men (000%)	Cities	% Men	% Women	% Kids Per Set	% Viewers
1. TALENT SCOUTS CBS, Monday, 8:30-9	52.1	5,080	23	31	48	21	2.6
2. I LOVE LUCY CBS, Sunday, 8-9	50.6	8,260	62	33	47	20	2.9
3. RED SKELTON CBS, Sunday, 8-9	50.5	7,800	58	39	45	16	2.9
4. YOU BET YOUR LIFE NBC, Thursday, 8-9:30	48.6	7,960	62	34	45	21	2.9
5. TEXACO STAR THEATER NBC, Tuesday, 8-9	47.9	7,890	61	32	44	24	2.9
6. YOUR SHOW OF SHOWS NBC, Saturday, 10:30-10	45.8	7,730	56	33	48	19	2.7
7. PASTY LUBE RIBBON SHOWS (La-Me) CBS, Wednesday, 10-11	41.0	5,690	44	57	38	5	2.3
8. GILBERT AND SULLIVAN NBC, Sunday, 8-9	39.9	6,370	59	35	39	26	3.2
9. CALVADESE OF SPORTS CBS, Sunday, 8-9	39.6	5,770	45	50	41	9	2.5
10. GOREY AND FRIENDS CBS, Wednesday, 8-9	39.1	5,920	52	32	48	20	2.7
11. MAMA CBS, Friday, 8-9	38.6	5,430	39	27	44	29	2.9
12. FIVESTAR THEATER CBS, Sunday, 8-9	38.4	6,130	57	36	50	14	2.4
13. TELEVISION PLAYHOUSE CBS, Sunday, 8-9	38.1	5,980	58	41	48	11	2.7
14. TOAST OF THE TOWN CBS, Sunday, 8-9	38.0	6,430	35	40	47	13	3.1
15. FIVE MURRAY CBS, Saturday, 8-9	36.5	5,380	50	36	45	19	3.0
16. DRAFT TV THEATER NBC, Wednesday, 8-9	35.2	6,480	43	37	53	8	2.4
17. GREATEST FEATS OF THE CENTURY NBC, Friday, 7:30-8	33.2	3,900	36	54	38	8	2.4
18. WHAT'S MY LINE CBS, Sunday, 8-9	33.0	4,460	37	41	49	10	2.6
19. SPOTLIGHT NBC, Wednesday, 10:45-11	32.6	2,360	19	53	42	5	2.4
20. PLAYHOUSE OF STARS CBS, Friday, 9-10	32.5	5,000	56	32	53	15	2.5
21. RACKET SQUAD CBS, Thursday, 10:30-10	31.9	4,600	49	40	52	8	2.4
22. THIS IS SHOW BUSINESS CBS, Sunday, 8-9	31.5	4,550	52	39	45	16	3.0
23. LUX TV THEATER CBS, Sunday, 8-9	31.3	4,070	35	31	53	16	2.3
24. BIG TOWN CBS, Sunday, 8-9	31.3	3,970	31	36	48	16	2.5
25. YOUR HIT PARADE CBS, Sunday, 8-9	31.2	5,000	56	37	49	14	2.5

House to Act on '52 'Voice' Budget

WASHINGTON, March 29.—The House is slated to act next week on a \$133 million appropriation for the National Public Information program, which includes the Voice of America. The appropriation was recommended Friday (28) by the House Appropriations Committee on recommendation of the subcommittee on State, justice, commerce and judicial appropriations headed by Rep. John J. Rooney (D., N.Y.). The outlay is \$22 million less than the State Department had requested for the operation, but it represents an increase of

\$24 million above the current year's outlay. Included in the over-all State information outlay is \$27.5 million for the Voice of America, which runs radio broadcast activities. The Voice fund is \$28 million less than State had requested, but it is nearly \$6 million more than the current year's appropriation. In addition, under the act, the Voice will get \$20.5 million to build several short-wave broadcast projects, including two new long-range short-wave transmitter-equipped ships. The

(Continued on page 26)

We're Sitting For All Night to Make TELEVISION HISTORY

Pittsburgh's Pioneer TV Station Is Now on the Air 24 Hours Daily on a Regular Weekly Schedule

Featuring

"THE SWING SHIFT THEATRE"
(1 A.M. to 7 A.M., Monday Through Friday)

The more than 200,000 workers in the Tri-State District, who finish work at midnight, wanted entertainment while they relaxed after their labors. We're giving them fine shows throughout the night—the FIRST regular round-the-clock COMMERCIAL TV operation in the nation.

DuMont Channel 3

Harold C. Lund, Gen. Mgr.

Chamber of Commerce Bldg. Pittsburgh 19, Pa.

*MPTV Features

Profitable TV Audience exclusive with

WGA-TV

LAUNCESTER, PENNA.

Only TV station in — only TV station seen — in this large, rich Pennsylvania market area.

Represented by ROBERT MEEKER ASSOCIATES

Chicago San Francisco New York Los Angeles

BURR TILLSTROM'S KUKLA, FRAN and OLLIE



Consistently America's Favorite

On March 24, 1952
KUKLA, FRAN and OLLIE
Completed their
1,000th
TV PERFORMANCE!

An outstanding record of top
quality and presentation

The "KUKLA, FRAN
and OLLIE" Show, NBC-
TV—Monday thru Fri-
day, 6-6:15 p.m., CST—
Originating in Chicago



EDITORIAL

Spotlight on

CHICAGO

TV

The Chicago Picture

This week the entire radio and television industry will be on camera in Chicago, just as it has been in past years when the National Association of Radio and Television Broadcasters convened their national convention. As a convention site for the industry, Chicago traditionally ranks No. 1. Because of its geographic location, representatives from all parts of the country can come by plane or train in a matter of hours, transact their business and return to their home base. And before the convention winds up, Chicago will again retain its highly regarded position as host extraordinary.

Business-wise, Chicago TV can look forward to a ranking of third among the nation's video centers. Its facilities for telecasting are excellent, but nobody there claims they are better than those to be found in New York or California. It has originated some top network TV fare, and it has a deep well of talent to call upon for almost any type of program required, but New York and Hollywood originate more network programs, and there are more names in both cities than Chicago will ever be able to offer.

Even a cursory check will prove that in Chicago programs can be presented for less money than those of comparable stature in other cities. Primarily this is due to the fact that everyone connected with TV has been made acutely cost-conscious. To the average Chicago producer, the budget is a cliché rather than a harness with which his imagination and resourcefulness duel daily to produce high-grade entertainment at low cost.

Too, Chicago can offer advertisers the finest in film production personnel and facilities both for making commercials or complete programs. But nobody in the Windy City lays claim to being able to offer better films than those produced on either coast.

The strength of Chicago television lies in its ability to produce strong local programs which can do a selling job for the sponsor, and in its further ability to build low budget, yet entertaining programs for network presentation. It has demonstrated both qualities time and time again. It is ready to continue to do so whenever called upon.

Those persons who make up the Chicago TV picture would be the last to suggest that this city is the nation's No. 1 television center. They would rather wait until they have secured their position as the country's third television city, or as the Midwest's most important spawning grounds for new ideas in both programming and production for the industry's future top shows.

THE CHICAGO PICTURE

Note: Warm, Easy Pace Falls In Rush, But Still in Running

BY STUDD TERKEL

When some very glib men writes a history of TV, they may include a Chicago footnote.

It was in the days before the big squeeze. Television was still an experiment. And the dough boys had not yet flexed their muscles. A variety show called "Garraway-at-Large" was gently probing, trying out new techniques in a new medium. A young genius named Tillstrom was unmoored. His puppets were warmly human, while in other puppets, the humans were coldly puppets. It was a happy

time for the creative artist in this frontier city.

The entrepreneurs—suede shoes, sincere ties and all—were restricted to quarters, the long bar. In the control room were only those whom the technique required. There was freedom from tension. In the world of high blood pressure and the ulcer paradox was at work.

Educators and parents kept their fingers crossed. A new medium was bringing warmth and tenderness into the American home. And this was only the beginning.

shows that he had to turn down some producers. He just doesn't have the time. And all this is still happening in Chicago.

Nicky Francis, our trim, suave, and most recent addition (its been more than two years at that), is traveling all over the country making personal appearances in the role he made famous on "Super Circus." Scampy Bardie Patton is backed up real steady at school, but he's had more calls than he could handle from Chicago producers, who want him in roles other than that of Scampy the Little Clown. So, here is another Chicago plus. You don't have to pay the terrific costs of the older established stars. You can get equal results with personalities that we build or find.

Special Feeling

I believe there is a certain good feeling that comes from shows that originate in Chicago. In our show, it's a feeling of friendliness among the five cast members. A feeling that they are real people, not just performers who are only reading lines. I believe that it comes over to the viewer very quickly. Read Wright, New York advertising executive who bought "Super Circus" for Canada Dry, puts it this way: "Shows out of Chicago have a certain feeling of warmth that is a definite asset. . . . It was a factor in my buying 'Super Circus'—the fact that it came down the list of Chicago shows, and you'll find that the people are real, warm and friendly—the kind you'd like to meet. This kind of people brings in viewers and therefore, more customers for your products. And that's in Chicago."

We have production know-how in Chicago that works just a little faster than anywhere else. With mounting studio costs, this is another saving for the sponsor. Everyone on our show, from our director, Ed Skotchdoop, on down the line, pitches in to make the show better. It's a matter of hours of rehearsal time, but still produces a top show.

That's Chicago television, using "Super Circus" as the prime example. A top-rated show that makes the most of all new, reasonable costs, "personalities," but not expensive stars; a certain good Chicago feeling; and top production in less time.

OLD GRAD

Some of the graduates of the Chicago school of television are still newsworthy in New York, include Bob Barker, Greg Harrison, Ed Bradley, Charlie Andrews, Norm Felton, Ted Mills, Cliff Norton and Bob Robin.

THE CHICAGO PICTURE

Creative Talent Holds Future, And Its Pools Runs Deep in Chi

BY SUKE TILLSTROM

During the 13 years I've been in television, I have shared the growing pains and the confusion of the industry. Rules have been made and broken hundreds of times. Only one rule has stuck, one that is common to all show business, is that a show must entertain.

This should be the rule for everyone connected with television: Writers, performers, advertisers and networks. If television is to become a great influence in people's lives, it must

place above all else the value of good entertainment.

To provide good entertainment, we must have creative minds. We create talent must be developed. In Chicago there seems to be an atmosphere which is conducive to the discovery and growth of creative talent. I found it here and many others have found it here too.

There is a lot of creative talent still to be discovered and developed here.

THE CHICAGO PICTURE

"Super Circus" Epitomizes the Chi Flair—High Rate, Low Cost

BY PHIL PATTON, Producer, "Super Circus"

Chicago Style television for me is wrapped up in one show: namely, the American Broadcasting Company's "Super Circus." The show is now in its fourth year of continuous telecasting, and it is more popular and more highly rated than ever before. In the first two years of TV we didn't receive the big publicity fanfare and acclaim from the press that was awarded many other Chicago shows. During the last year there have been many changes in the Chicago line-up, but we are bigger and better than ever. Still we are not receiving ourselves out of the market. "Super Circus" was listed in the top 25 in the March 4 issue of The Billboard's index of ARB National Ratings, where we received a 32.3. We were the only daytime show to land in this select group, and we have done it on a very moderate budget. We are only a few tenths of a point behind nighttime variety shows which cost 16 times as much to produce, and big dramatic shows which cost five times as much to produce. Right there is a point that should

make every sponsor take a second-look at Chicago television before he buys. We can sell as well as shows from either coast, and at one-tenth to one-fifth the cost. That is true of many Chicago shows. This should prove that Chicago is the best buy.

No Stars

In "Super Circus," and many other Chicago shows, we do not have the expensive "star system." We bring results without it. Claude Kirchner, Mary Hartline and Cliff Scubler were in radio when they were asked to try television on the new "Super Circus" show. They were in radio, but they certainly weren't stars. ABC said "These are the people to the show." In the early days there would be a rumble in g.s. of request for "chance" but we stuck with them, and in spite of some pretty fancy offers, they stuck with us. As a result, we've built star personalities for our sponsors. Claude Kirchner and Mary Hartline both have television shows of their own. Cliff the Clown has been so busy with other TV shows and his regular radio

THE CHICAGO PICTURE

Efficiency, Economy Pegs On Which to Hang TV Sales

BY HERBERT S. LAUFMAN, Herbert S. Laufman & Company

Chicago shows can be sold only when the advertiser is convinced he saves money with Chicago. The advertiser must see a matter of economic efficiency. No matter how sentimental one may feel toward Chicago as a production center, or to what degree Chicago's artistic honesty and unique form of creativeness are recognized and appreciated, the prime concern of the program buyer is to obtain the largest amount of his kind of audience at the least possible cost.

If Chicago can prove more efficient economically, and I believe in many cases it can, then program buyers, both agencies and networks, must be made aware of how and why it is to their advantage to buy Chicago shows.

Full co-operation by the networks is a necessity, because they must make any other one factor, control Chicago's destiny as a production center. Since networks own most programs, and time is at a premium, they can dictate where a show must originate. Their tendency to centralize operations in New York has caused most top shows to either move East or slowly de-

teriorate into oblivion. Until more stations and networks are constructed, and premium TV time and facilities are no longer in the seller's advantage, selection of point of origin can be largely influenced by the nets.

Closer Control

In most instances it is economically profitable to buy Chicago shows, particularly in the case of Midwestern advertisers and agencies. Chicago's originated show permits the sponsor closer control of his program and commercials, thus saving costly man hours consumed in travel to New York. Talent, production personnel and staging services cost less in Chicago—in some cases 50 per cent less.

How then can Chicago regain its position as a production center?

1. Advertisers and agencies must be shown that a show produced in Chicago is low in cost and high in quality, and will secure an equally large audience as a show produced on either coast.

2. Advertisers must be shown that Chicago know-how and facilities are equal and in cer-

(Continued on page 22)

THE CHICAGO PICTURE

Windy City Has Horn to Blow—
Simple Via Light & Touch

BY LOUIS G. COWAN

As a Chicagoan with particularly warm feelings for my native town, it may be only natural that I should be in Chicago television, and the most assured hopes for its future.

There are many more reasons why I am delighted to speak up for Chicago's growing place in the television picture.

The vitality and flavor sparkling Chicago's distinctive "touch" have been important enough in our thinking to lead us to originate a number of our own network programs here. Before "Down You Go" was signed by its present sponsors, it had turned down an earlier sale which would have required moving the show to New York. Feeling that the wit and freshness of Eugene Evans and our own Chicago panelists were the qualities distinguishing the program, we rejected such offers.

By the same token, it seems doubtful that the "Quiz Kids" and the "Pet Shop" would retain their present relaxed charm if they were moved to New York, where expert Chicago. The delightful natural enthusiasm and modesty of the "Quiz Kids" are the characteristics of school children, rather than professionals. There are funny youngsters who manage to remain unspoiled, and continue to feel and act like ordinary children despite the publicity and attention paid them.

Simplicity

Simplicity characterizes Chicago style television. It seems likely that there will always be a market for the type of productions Chicagoans can do so well.

While high-budget variety and dramatic shows will probably continue to be produced in New York and Hollywood, Chicago has a good future in providing medium and low-budget programs that are more merchandised economically. Facilities are cheaper there, and yet in many instances excellent for originating network productions—as we see in the case of the WGN's splendid studios and WBBK's Garrick Theater.

Further cost advantages stem from the fact that Chicago production staffs are small and the market is close back for getting things done quickly. Much is accomplished simply by having a few meetings and complicated or complicated set-ups. Little has been said about this sort of genius, but it is one of which it there, behind the scenes.

Chi "Graduates"

Former Chicagoans are doing the same kind of television work in New York. Three present top New York directors, for

example, worked on the "Quiz Kids" show in Chicago while they learned the business: Norm Finkle, now at Robert Montgomery show; Bill Hobin, with the "Quiz Kids"; and Bob Bannister, of the Fred W. Wadsworth show.

THE CHICAGO PICTURE

Quality, Economy Are Main
Features of City's TV Style

BY MILTON M. BLINK, Executive Director, United Television Programs, Inc.

Just as Chicago set the pattern for classic jazz music, it has also established a special style for television. That had to do with making the most of comparatively limited facilities with a result that is in the same line—economical and very entertaining. And what's wrong with a good show being economical?

Two perfect examples of the "Chicago Style" can be found right in our own shops: "Movie Quick Quiz" and "Kling-United's Old American Barn Dance."

Here are two Chicago-produced film series which are completely unique in their respective fields. They compete in no way with the many drama anthologies. Westerns are mysterious, and the inventive "Chicago Touch" they establish a new pattern which, at one stroke, defies competition and earns high ratings. And all at a cost that makes sense.

This "Chicago Touch" is destined to be a guide for TV in the days to come. Already advertisers are flocking to the two swollen costs of super productions—their TV film shows to date.

Economy Trend

Already there is a definite trend toward economy without sacrificing quality in TV programs. Packard Motor Company, by the way, is a film series, "Rebound," led the way by creating its own "network" of markets at a spot basis. Lever Brothers has switched from live TV to film for its "Big Tow" package. De use of the live TV film show will solve many a budget headache.

Because of its central location, Chicago is ideal as the headquarters for film distribution. UTP has been in existence as a major TV film distributor for more than a year, and it is at this time that has achieved a certain enviable success in operating out-

Another Chicagoan, serving for several years as our own New York production expert, is Sherman Marks, who has done excellent work on "Stop the Music," "Complicitia," "Chester," "What's My Name" show with Paul Winchell-Jerry Mahoney, and others.

Well equipped to continue providing top television film production, Chicago is in an excellent position to go forward, expanding its operations. Our own Chicago office has more shows than ever before and we expect to add still more.

Chicago is a pleasant place in which to do business, and it's with an especially soft spot in my heart that I look forward to sharing in her television future. My own confident prediction is that the future is a bright one.

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THE CHICAGO PICTURE

Education With Right Person,
Formula Means Fun and Dough

BY DON MEIER, Director, Mr. Wizard and Zoo Parade

Two shows each week from Chicago, "Mr. Wizard" and "Zoo Parade," prove entertainment and education can be a winning money. Television programming that enters the field of education or information has generally been considered either dull or of limited audience appeal and, consequently, non-commercial. However, there are several basic concepts that convert educational and informative types of shows into entertainment, entertaining makes sense and, by utilizing a universal desire to learn more about the world in which we live.

And how will it make money? The answer is well known: an audience must be large enough in relationship to the cost of the show to produce a cost that gives viewers favorable in comparison to shows devoted entirely to entertainment.

The question then is: How to convert education into entertainment? The first prerequisite, as in all types of entertainment, is personality, an honest personality. Here is the first pitfall.

Personality must be a professional man, not an actor. The personality must have the charm of a person you would personally like to know and invite into your own home. The personality must have the respect for complete mastery he has of his produced on the show. It immediately apparent that the personality loves his work, is an expert and has been required as far as his explanations are concerned. Finally, the personality must be honest.

Marlin Perkins ("Zoo Parade") and Don Herbert ("Mr. Wizard") are without question honest personalities. Perkins has spent his entire life studying and working with animals. Don Herbert pre-

THE CHICAGO PICTURE

Future of 70% of Programming
Lies in Film—A TV Panacea

BY FRED NILES, Vice-President, Kling Studios, Inc.

Seventy per cent of all future television programming will be on motion picture film. This is the crux of a survey of advertising and television executives. With the average television station's radiated power in the neighborhood of 50 miles, an advertiser must buy many stations at a high cost. Distribution by film can save cable charges between these stations.

Projecting our thinking for the future when we have several thousand stations, it will be essential for even the largest advertisers to be selective in their market usage. Film can be spotted in the desired markets. Hence still another reason why film will become so important in television.

Today's film, produced especially for TV, permits greater program perfection, and renders a more faithful and more faithful pantomime response. Because of the highly technical problems of filming, the centers of motion picture production are Chicago, New York and Los Angeles.

Study Films

Chicago, being one of the large industrial film producing centers in the country and being particularly keyed to the problems and needs of the advertisers because

of its nearness to the program buyers, is capable of moving in to a strong position in the syndicated film field—particularly for an aggressive producing organization that can establish production facilities on both coasts, as well as in Chicago. Thus, it is well that the television industry look to the film industry. Film producers in each given area in talking about the future of the medium. During the past two years, there has been an increasing interest in television film production in Chicago, and a true style of Chicago filming has been developed—one that has the creative imagination that has characterized Chicago's live television productions.

Here at Kling's Chicago studio we have produced several package shows—some carried only as a part of the program, others that are running successfully in many markets. For example, the "Old American Barn Dance" represents 26 half-hour "films in the medium of television" in 26 markets. Because a complete pattern of distribution, shooting schedule and production technique has been accomplished, the encouraging results have made us make plans for bigger and more ambitious film undertakings to meet the ravenous demand of the medium for more and more entertainment material.

Other Shows

There are other film producers in the Chicago area, and the material syndicated and available for sale—films produced by Chicagoans—here in Chicago. Included in the list are the production "So the Story Goes," "Movie Quick Quiz," "Rusts Davis Wrestling Shows," and the new "Brookfield Zoo Show," just getting under way.

Each day we figured out how many hours of daily television fare we were furnishing the nation out of Kling's Chicago studios alone. This came to more than two-and-a-half hours a day of entertainment originating out of this one studio. Projecting this figure to two or three years hence, and magnifying this by the number of producers here in Chicago, film will become a large factor in television—Chicago studios.

the part of the director. The director may develop a personality he is working with and he is attempting to accommodate it. So the "Mr. Wizard" meeting of the minds. Because the show is ad lib—and it must be if it is to be a success—the director must be able to interpret the putting of his name by the studio. On both "Mr. Wizard" and "Zoo Parade" three cameras are used on a system of editing is developed which allows for a range of coverage from full shot to close-up, and the extreme close-up of the point of interest.

"Zoo Parade" and "Mr. Wizard" have won numerous awards, have received the acclaims of the critics and parents and the appreciation of parent-teachers' associations in many areas. Both shows enjoy good ratings and network coverage. The fourth and final prerequisite is interpretive direction on

Each show proves that entertainment that makes sense can be created and creative and creative work and split second coordination of movements. The fourth and final prerequisite is interpretive direction on

THE CHICAGO PICTURE

Birth of 'Impact' Herald's Shows
Of Net Colabor on ABC O&O's

BY JAMES S. POLLACK, Program Director, ABC-TV Network, Central Division

Since coming to Chicago for ABC in September, I have often been questioned concerning the new ideas of the "New York" versus Chicago origination on network and local shows. Actually, I have found that the "New York" show anywhere is a potential network show and, absurd as it may seem, the Chicago origination need not be connected to the Chicago area. As a Chicagoan, I would like to cite our "Impact" show.

"Impact" was originally conceived as a local Chicago living newspaper idea employing film, a reader, and a host, and with people who are important in the news. The Chicago Daily News is to cooperate with ABC in doing this show. They

appointed a representative to work with Con O'Dea, head of ABC News and Special Events Department in Chicago. These two men, working closely with me, were responsible for creating a local show that gave strong indication of being produced on many of ABC's O & O Stations. Its local character and alliance with a local newspaper created a natural for local operations.

Nevertheless, here is an idea born in Chicago that has soon been across the country. It's a network show without a network, and it's a network show, soundly conceived as a local program, can become a network program even without a network.

ABC's SUPER CIRCUS

From Chicago



NICKY
FRANCIS



CLIFFY
SOUBIER



CLAUDE
KIRCHNER



MARY
HARTLINE



SCAMPY
PATTON

DIRECTED BY
ED SKOTCH

PRODUCED BY
PHIL PATTON

Originating in Chicago
ABC-TV, 4 to 5 p.m., CST., Sundays

Sponsored by
Canada Dry Ginger Ale
alternating with
Weather-Bird Shoes
(first half-hour)

and
Mars, Incorporated
every week
(second half-hour)

Only Day-Time Network Show rated in the
Top 25 National ARB Ratings
Sponsors Find Sales Are Super With Super-Circus...

BOOKED THROUGH
VIC BROWN ATTRACTIONS



Are Chi Network TV Originations Dying?

BY J. HUGH E. DAVIS, Foote, Cone & Belding



I am sure that question is very easily answered with a simple yes. Can they be revived? Maybe.

True, the Chicago network television organization was never a large body compared to the giant of New York. But what I believe is a pretty much negligible little Goliath is now pretty much without life except for a few wretched toes.

Unfortunately, I don't think that it even got off. And it didn't succumb because of lack of proper attention. All but the toes were clubbed against them by those New York production giants. And while the toes may still be wigging, it would hardly surprise me if those same giants took a whack at them any day.

Why have the giants given Chicago television this kind of treatment? I am not too sure. Perhaps they themselves may have had a number of reasons. And I think I have heard them all. And many of them have the flavor of the proverbial sliver that won't hold water.

The only one that I have not heard, and yet the only one that really makes sense to me, is that the production houses in New York either wanted all the credit for themselves or by reason of self-mismanagement, believed their production genius to be better than Chicago's, even if it was. The latter has been, and still can be, produced cheaper and as well in Chicago. I want to emphasize that "cheaper" and as well in Chicago. And I would like to repeat to a discussion of it later. The networks have steered production to New York. They have stepped on Chicago's programs. They have not only taken them off the air, but have refused to give them time periods to properties they even thought they had a customer for them.

I would like to use the term networks broadly. But it would be unfair for me to do that. I am afraid I will have to be specific at the expense of making some of my friends unhappy.

First, I will have to explain Columbia Broadcasting System because they have never had local production facilities of their own here, having originally been affiliated with WGN-TV in union with WBBK, and now with both.

I cannot point the finger at Du Mont because, while few of their shows have originated here, they have never had a bank roll large enough to get into the big time.

I suppose one might say that American Broadcasting Company could have done a better job of originating network shows from Chicago, because they have facilities—and very good ones. Yet the bank roll has not been too large.

So I suppose that when we hear Chicago production has been numbered by New York, we hear it mainly because of American Broadcasting Company. This is a tough accusation for me to make, because very few of mine are the bosses on the television side of the picture.

It is still my personal record "Saturday Night Review" out of Chicago, despite an exceptionally high rating.

Ransom Sherman was really never given a chance.

Of course, the famous case of "Garroway-At-Large," about which I perhaps know as much as anyone, is a good time offered was one in which only nine live clearances could be had. This is the only time that the network had not yet taken the Kate Smith show from New York origination, and had also earmarked for "The Gold-Diggers" the half hour which is yet to be sold.

There are several other excuses, but let me stop at that point. I suppose that NBC and the other networks have a right to say that they originate the shows in New York or in Chicago is their business, just as they are trying to make it their business to have

more and more network-owned-and-produced shows.

Maybe it is my business, too, because my business is getting the best buy I can for my clients. And the best buy very well be a Chicago originated show, where production costs are cheaper than in New York.

Any network may on its own behalf well pay the costs of studio rentals, set storage, cartage and the many other costs involved in production. But those costs are ultimately passed

on to my clients.

I also suppose the networks could say that agents and advertisers are partly responsible for diminishing Chicago production. Maybe there is a degree of rightness in that, but not so far as one of the agencies I have talked with is concerned.

Right here I should like to say I was somewhat disturbed at a "television forecast" editorial the other day regarding the lack of television organizations in Chicago. They chose to place the major blame on advertising

City Represents Sound Market for TV Sales

BY JOHN H. NORTON JR., Vice-President in Charge of ABC's Central Division

The nation's second largest market, a humming city brimming with activity, is a must for every advertiser whose product is distributed in the Chicago area.

Four television stations, each of which maintains daily operating schedules from early in the morning until midnight, are proving to a discerning list of advertisers that they are able to perform most capably the job of selling a sponsor's product to Mr. and Mrs. Chicago.

Let's take a look at some of the reasons why a sponsor should include this sprawling metropolis in his TV budget.

Chicago is second only to New York in the number of television homes, with the latest estimate (February 1, 1952) setting the total of TV homes in the area at 1,093,000. This figure represents the number of sets in a 50-mile area of the city where the latest population count has been established at 5,783,000. In other words, nearly one person out of five owns a television set.

TV Families

Now a glance at the number of families in this same area. Latest available figures show that in this television territory served by the four Chicago stations are 1,703,000 families who maintain a buying income of \$5,886. In 1950, the net effective buying income of American family was \$4,521, or nearly \$1,400 below that of the families in the metropolitan Chicago vicinity. An advertiser must give attention to this fact in order to establish his advertising budget.

A further view of the high stature maintained by residents of 12 counties which comprise the metropolitan Chicago area (Lake and Porter, in Indiana, and Lake, Cook, DuPage, Kane, Kendall, Grady, DeKalb, Kane and McHenry, all in Illinois) reveal that the total retail sales (all 1950 figures) hit an all-time high of \$8,414,113,000.

A brief review of the imposing buying power shows that food sales represented \$1,335,698,000, general merchandise \$1,212,380,000, automotive sales totaled \$1,117,284,000, drug, hardware, and furniture sales were set at \$478,137,000.

Black and White

Facts and figures are hard to refute. Advertisers and their agencies are conscious of the successful job being done for them by all four Chicago television stations. We have passed the questionable stage. Tele-

- ### Facts and Figures
1. Area Served—Approximately a 50-mile radius, including the counties of Lake and Porter in Indiana, and in Illinois, the counties of Cook, DuPage, Kane, Kendall, Grady, DeKalb, Kane and McHenry. Total population of this area is 5,783,000. Total families in area 1,703,000.
 2. Sets in Use—Latest TV estimate for February 1, 1952, is 1,093,000. Chicago is third ranking television market. Potential TV audience day and night estimated at two and a half viewers per set.
 3. Per Capita Income—In 1950 the net effective buying income of the average family in Metropolitan Chicago was \$5,886. In the same year the net effective buying income of the average U. S. family was \$4,521.
- Sales in Chicago—Total retail sales were \$8,414,113,000. Making up the total retail sales were:
- | | |
|-------------------------|-----------------|
| Food Sales | \$1,335,698,000 |
| General Merchandise | \$1,212,380,000 |
| Furniture, House, Radio | 369,166,000 |
| Automotive Sales | 1,117,284,000 |
| Drug Sales | 468,971,000 |

vision in our area is viewed by an alert and buying audience which is each and every day proving the effectiveness of the

agencies. They seemed to think that advertising agency personnel are impressed by the glitter of New York both in the studios and in saloons.

Maybe there are people in agencies at the lower level who are so impressed. But let's remember that it is management men of agencies that make decisions about such important purchases as television shows.

Let us also remember that the management of agencies are interested in doing the best job for clients, which in turn means the best job for themselves.

Me, I like to go to New York as infrequently as I can.

You might say, "Why aren't you originating in Chicago? How can you defend your position?" All right, I can't say I can't go when you want to buy a segment of Godfrey, and it is an established New York property.

And the same goes for "Show of Shows" and "Stop the Music." Or you want to buy a time slot in which CBS has a show like "The Great Photographer," and both go together.

Or, if you will, in your own mind you can say that I am

package where you want to use Sarah Churchill for certain reasons, and she is part of the New York show.

Yet, when able to, we have produced from Chicago.

We had a participation show on ABC called "Fun For the Money" that was successful, too. At one-eight the cost of the then "Frost Theater," its competition was \$100,000 a week—unfortunately, "Fun for the Money" was the final one. This show was successful not just for any reasons of being a Chicago production. And under the circumstances, it might still be produced in Chicago today.

So, you see, the value of lower production costs in Chicago, I am not making idle guesses when I say that.

About the first of July, last year, we decided to build for our clients what they thought and still think would be an outstanding show. There is no secret to what it was. It's working time was "The Colgate Comedy Hour." We applied to do a show similar to Godfrey's "Talent Show"—that is, four places in talent competition with one another. In this case the talent would be from four colleges.

It so happened that the master of ceremonies would have been Tommy Dorsey. Incidentally, it was perfectly willing to come to Chicago.

The best time available happened to be on CBS, and unfortunately, it was to Chicago production facilities. Thus it was decided that the show would be produced in New York. It was going to cost us \$1,500 more per week than it would have cost in Chicago. And in my humble opinion it would not have been any better.

So maybe the networks would like to make the defense that generally could prefer to produce from New York. But, in answer, I say that for certain types of shows, it is better to produce one that would not. The plain fact is that the networks make it actually hard for agencies to be able to produce from Chicago.

Of course, I do not for one minute think that all types of shows can be produced from Chicago. Certainly, the grade dramatic shows and the comedy shows, the type of shows from the entertainment centers of New York and Hollywood. Cost is a factor in the type of shows to be done cheaper and as well from Chicago. I just don't think that the networks would be able to produce from Chicago, despite the fact that they can be done cheaper in Chicago. I think the show was from here.

First, let us forget shows in Chicago. Consider the power of

solid judgment of the advertiser's investment in television in Chicago, the nation's second largest market.

Altho Running Third, Chi Has Tele Future

By JACK MARLEY

Chicago television has a good strong rating, "Mr. Wizard." It is 18th in the nation.

Low Cost and Simplicity

Every one of these shows has a quality in common, relatively low cost and simplicity of production. Every producer, with a few exceptions, has had to sit down and tell his show can be done in Chicago for 10 to 15 minutes a week to the next best place than it would cost on either coast.

One fact generally overlooked, probably everywhere but at Columbia Broadcasting System, is that CBS has been a blank in Chicago in network originations.

WBKB, the Balaban & Katz-owned CBS outlet, has had neither the facilities nor the inclination to produce network shows. It is ready to take over the WBKB channel when and if the United Paramount-ABC merger is approved, and WBWB the talent has scrupulously kept clear of TV. Presumably they're being hoarded for WBWB's plunge into TV, and it can be assumed network feeds are in the plans.

Stations in Black

The network shows get most of the attention, but naturally the local productions are the guts of the Chicago television. Unlike New York and Los Angeles, New York and Los Angeles

and all four are in healthy shape. The network shows for next fall are for CBS will be near \$2,000,000. WBWB's commercial efforts are in the hands of WBKB, with the added advantage of having accomplished it without a network tie-in. There's a good chance that the nets will again look to Chicago for the economy drive, largely because of a surge in local business. WGN-TV has the strongest commercial strength of the others, but it has The Tribune millions behind it, and it also has a \$600,000 piece of business in its exclusive wrap-up of the Cubs and White Sox home games this year.

But bad business which is currently rocking the networks is causing less gloom in Chicago than elsewhere. The predatory gleam in producers' eyes here, with the feeling that the network is tightening its belt, is a good chance that the nets will again look to Chicago. They did in 1949 and 1950, for some simple, inexpensive productions to replace the big ones that what launched Garroway, "Zoo Parade," "Super Circus" and some other shows. The networks are confident they can come thru this time. They will not interfere with their making money on their hefty local operations.

Chicago, Chicago

THAT WONDERFUL TOWN!

where ingenuity and know-how combine to produce the greatest shows in radio and television!



the most famous
mounty of them all

The Silver Eagle

now the 8th ranking evening multi-weekly show and still climbing!
Tuesdays and Thursdays,
7:30 to 8 p.m. (EST)
ABC Network for WHEATIES

The Backyard Kids

the youngsters you've seen in your own neighborhood — as familiar as Tom Sawyer and Huck Finn!
a film package for television.



tense, absorbing, exciting drama
a thrifty show to fit your advertising budget
cast of only 4 characters—simple scenery

by Jack LaFrandre,
distinguished Chicago playwright-producer

The Labyrinth

Jewell

**RADIO AND TELEVISION
PRODUCTIONS OF CHICAGO**

185 NORTH WABASH AVENUE • PHONE Financial 6-4474
CHICAGO, ILLINOIS

Directory of Chicago Film Producing Firms



Academy Film Productions, Inc.

125 W. Chestnut St., Chicago 10, Ill.
Telephone: 2-9128 and 2-9128
and Superior 7-9413.
Personnel: Bernard Howard, president; Sam J. Davis, vice-president; Robert Howard, production facilities; William J. R. Brown, production facilities; complete facilities for studio and shooting studio production; complete facilities for studio and shooting including sound and lighting units, lights, bouncers, editing equipment, etc. Single and double-reel shooting. Slide film facilities; full and semi-automatic facilities. Services: TV commercials and package shows; complete script and commercial writing; editing service on film or tape; tape recording for radio spots.

Alexander Film Company

1607 Tribune Tower, Chicago, Ill.
Telephone: Michigan 5-5635.
Personnel: J. Don Alexander, president; M. J. McInnis, sales manager; D. M. Alexander, vice-president in charge of sales; E. C. Corbett, Chicago special representative; C. C. Alexander, general district manager. Production facilities: Colorado Springs studio includes largest motion picture stage (32 full size standing sets) between Coats; complete animation process; screen sound and laboratory facilities. Services: film production from scenario creation to delivery of final service print; TV commercials; a ready-to-use film library of 6,000 syndicated 20-second spots for 50 lines of business.

Atlas Film Corporation

1111 South Boulevard, Oak Park, Ill.
Telephone: Austin 7-0020 and Euclid 6-1100.
Personnel: L. P. Monfies, vice-president and general manager; Norman C. Lindquist, vice-president and director of television; Albert S. Bradish, vice-president, production. Production facilities: All housed in one building for quality control from script to screen; camera, 16 and 35mm. RCA sound recording; television department; time-lapse photography; two stage; laboratory; animation, editing, creative staff. Services: TV commercials; 16 and 35mm. public relations and training films and slide films; color and sound; short subjects (35mm. Bantam and Atlas color).

The Cartoonists

60 E. Ohio St., Chicago, Ill.
Telephone: Superior 7-7785.
Personnel: Ross Wetzel, president; Roger Sloan, sales manager; staff of 18 men specializing in a phase animated cartoon production. Production facilities: Equipped to handle the complete work from visualization and writing to the finished film. Services: TV films and commercials.

Chicago Film Studios

66 E. Superior St., Chicago, Ill.
Telephone: Whitehall 4-6771.
Personnel: A. O. Dunlap, president; Robert D. Catalano, sales manager; George Jarrett, Mike Dale, M. Mancoff, Howard Simen, Howard Schuyler, Dick Carver, production staff. Production facilities: 3 sound stages; RCA 35mm. recording; 35mm. Mitchell cameras. Services: TV spot commercials; completely integrated 16 and 35mm. film production; optical effects; art and animation; script planning and writing; cutting and editing; lab processing.

Filmack Corporation

157 E. Wabash Ave., Chicago, Ill.
Telephone: Harrison 7-2385.
Personnel: Irving Mack, president; Don Mack, sales manager; TV department. Production facilities: Typesetting art department, animation stands, sound studios production and complete 35mm. and 35mm. laboratories, editing department, projection room, etc. Services: TV spots and announcements, show openings, coming attractions for movies, live scene library, music library cleared for TV, stock art service.

Fischer Photographic Laboratories

1729 N. Mobile Ave., Chicago 36, Ill.
Telephone: Meritmain 7-5316.
Personnel: Eugene J. Fischer, president; Ben W. Wislacha, sales manager; Joseph F. Fischer, Donald F. Fischer, Esther M. Fischer production staff. Production facilities: Complete 16mm. film laboratory service; print processing (capacity—300,000 ft. per week); negative processing; reversal processing; sound track processing; dupe negative; TV prints; editing, titles, sound recording, screening room. Services: Originals, dupe negative and release prints for television, TV commercials.

Ideal Pictures Corporation

45 E. South Water St., Chicago, Ill.
Telephone: Dearborn 2-7678.
Personnel: A. L. Blinder, president;

commercial; complete facilities for all types of visual advertising and recording.

Stanley Neal Advertising, Inc.

435 N. Michigan Ave., Chicago, Ill.
Telephone: Whitehall 4-3360.
Personnel: Stanley Neal, president; Donald J. Lane, vice-president in charge of sales; G. P. Goetz, Midwest representative; B. J. Kahn, vice-president public relations; Sobey Martin, production supervisor and director; Edith Martin, script director; Charles W. Cromer, creative department. Production facilities: Major studio equipment; mobile generator unit and equipment for location work; creative personnel and technical director. Services: Training, public relations, sales training, consumer sales films; TV films specialized films in Kodachrome color.

Palmer Laboratories

540 West Washington Blvd., Chicago 6, Ill.
Telephone: Central 6-9222.

Personnel: John W. Katz, president. Service: Make slides for all Chicago television stations; develop 16mm. film for use on TV shows.

Picture House, Inc.

1023 Lincoln Park West, Chicago, Ill.
Telephone: Michigan 2-2444.
Personnel: Harold Trudeau, president; Bill Grailie, sales manager; Jerry Jowick, Hugh Tsau, John

Taylor, Chuck Romine, Shirley Snyder, production personnel. Production facilities: Studio, recording system, cutting rooms, etc. Own staff of cameramen and writers. Services: Sales training, industrial and sales promotion films for commerce and industry.

Raid H. Ray Film Industries, Inc.

207 E. LaSalle St., Chicago, Ill.
Telephone: Franklin 6-0077.
Personnel: Raid H. Ray, president; Frank Holstein, sales manager; E. Polfus, production; J. Gibbs, editor; R. Berg and H. Johnson, animation; R. Cross and M. Schlichter, camera; B. West and G. Low, animators. Production facilities: Studio; RCA sound; 35 and 16mm. camera; sound trucks; laboratory; 16 and 35mm. black and white and color film. Services: producers of television, industrial motion pictures and slide films, theater film advertising, film distribution.

Saughan Sound Service

6939 Forest Glen Ave., Chicago, Ill.
Telephone: Spring 7-4005.
Personnel: Donald C. Gels, president; R. C. Lohrberg, sales manager. Production facilities: A recording service studio, with 35 and 16mm. photo film, 171 mm. mag. film; tape, disc, and complete playback facilities.

Society for Visual Education

1245 W. Diversey Parkway, Chicago, Ill.
Telephone: Lakeside 6-1100.
Personnel: W. H. Garvey Jr., president; Paul Kohout, assistant to president. Services: TV films, slide and film strip production. Facilities: Production facilities for 35mm. slides and film strips; library of educational and religious films.

Triangle Continuation Daylight Motion

Picture Projector Company
8507 N. Ravenswood Ave., Chicago, Ill.
Telephone: Long Beach 1-4666.
Personnel: J. W. Small, partner; E. A. Ford, partner; Joseph T. Blok, factory manager. Services: A machine used to merchandise television film at point of sale.

Vogue Wright Studios

469 E. Ohio St., Chicago, Ill.
Telephone: Michigan 4-5000.
Personnel: President, Albert W. Dungan; Sales Manager, Lloyd C. Nelson; Production, Jim Holmes, Jack Conrad, George Becker. Facilities: Mitchell cameras, sound stage, dolly, telephoto Moravia, full routine equipment, complete lighting, scripts. Services: Slide film, TV films, movies.

(Continued on page 26)

"THEY REALLY WATCH SARRA COMMERCIALS"

SARRA INC.

New York: 200 East 56 Street
Chicago: 16 East Ontario Street

SPECIALISTS IN VISUAL SELLING



Danny O'Neil

CHICAGO'S FAVORITE . . .
DOUBLE WINNER of TV FORECAST'S
1951 AWARDS POLL

- BEST MALE SINGER
- BEST DAYTIME VARIETY SHOW

"Breakfast With the O'Neils"

Direction:
ASSOCIATED BOOKING CORP.

203 N. Wabash Ave.
 Chicago, Ill.

Phone: Central 6-9451



Midwest Hub Contains Wealth of Facilities

BY FRANK P. SCHREIBER, General Manager, WGN, Inc.

Chicago has everything to maintain it as a major and prominent television origination point.

Chicago is the railroad hub of the nation, the convention city of the world, the communications center of the country and the home of many major sports events in an area that produces champions. It embraces outstanding educational institutions, making it the scene of Midwest culture and common sense.

Technically and facilities-wise, the Chicago television industry is equal to the major role it is playing. We at WGN-TV have the latest and best equipment available.

In the WGN building we have 14 modern, fully equipped radio and television studios. In addition, you will find permanent television studio installations in the Civic Theater, the Daily News Building, Merchandise Mart, the State and Lake Building, and the Studebaker and Garrick theaters.

Remote Originations

Soldier Field, International Amphitheater, the Chicago Stadium, the Coliseum, Wrigley Field, Comiskey Park, Marigold Gardens and Rainbo Arena serve as origination points for events of nation-wide interest in the fields of public affairs, sports and music. We are also centrally located to make microwave relay pick-ups from such great institutions as the University of Illinois at Champaign-Urbana, Ill.; Notre Dame at South Bend, Ind.; and Northwestern University in Evanston, Ill.

The Chicago television industry cannot be stumped by difficult assignments. This was

demonstrated dramatically by the co-operative four-day handling of MacArthur Day in Chicago. Despite the complexities of a morning airport arrival, an afternoon parade and a stadium demonstration in the evening, the event was given effective and foolproof coverage here.

And this summer our television cameras will be the eyes of the nation at the Republican and Democratic conventions to be held at the International Amphitheater in July.

Flexibility

WGN-TV has three complete mobile units to handle remote pick-ups. The other stations each have one. Our station frequently has two remote crews in the field at the same time, each working on different assignments. Last fall and winter, one unit was used on Sundays to pick up the professional football games for Du Mont (which WGN-TV couldn't carry) while another complete crew was engaged in a local station pick-up. A WGN-TV mobile truck and crew have traveled as far from home as Cleveland to make a network telecast.

On a recent local assignment the problems were so extensive and complicated that WGN-TV utilized two complete mobile truck units controlling seven cameras. In two hours the cameras covered more than 20 exhibits on two floors of the International Amphitheater.

In Chicago, we also have outstanding facilities for studio shows. Six of the 14 studios in the WGN Building are completely equipped with permanent television installations. The main audience studio is

(Continued on page 23)

Pinch of Chi Aids New TV Program Recipe

BY JULES HERBEVIAUX

Director of Television Operations, NBC, Chicago

The so-called "Chicago Touch" is no such thing, unless you want to credit our town with having invested horse sense.

Amid the resounding cries of "Oh, what you said!" I would like to point out that whatever edge we may have in the TV programing marathon might just as well have come from Wild Earth, Neb., or West Maryland Heights, Tenn. Certainly we have no patent on it.

Our claim to fame, if any, rests on the simple-minded idea that television is a new medium and maybe ought to be treated as such. It was as simple as figuring out that you don't need a whip socket to run an automobile. There's nothing difficult about that, and nobody has a corner on that kind of thinking. We happened to get there first, possibly because of the fact that everybody else was so busy with the birth of TV that nobody had the time to tell us that we were wrong.

New Recipe

When TV was suddenly dumped on our laps, we took a look at it and came to the conclusion that it wasn't vaudeville, it wasn't the movies, it wasn't theater and it wasn't radio. So we set out to find out what it was. At nearly as we could figure out, the thing had some of the characteristics of other show forms, but was big enough in its own parts to require a new recipe, no, having no budget to speak of, and no place to put a studio audience, and no star names handy, we came up with a small-scale, intimate kind of thing that had the quality of fresh-baked goods in the kitchen. And just to prove

that we have no monopoly on that kind of thinking, KSD-TV, in St. Louis; WGW-TV, in Omaha; WKY-TV, in Oklahoma City; WWJ-TV, in Detroit, and a lot of other TV stations have come up with slick program ideas. Probably the main difference between them and us is that we had a network to carry some of our stuff to other parts of the country. Here, Chicago got something in the way of a national reputation.

There are all kinds of places where people are willing to tackle new ideas and make it out. We have been particularly blessed with that kind of people here. They say there's no substitute for experience, but by the same token a fellow's got no business assuming he knows all the answers either. In TV, particularly, it doesn't pay to assume that all the answers are right there handy in a little green book. In many ways TV is unlike anything that ever happened before, and the surest way of getting a stuffy result is to conclude that TV is something that was invented by Aristophanes, Joe Miller and David Ward Griffith.

None of this says that we aren't going to continue turning out bright new ideas. Around here we think that's part of our job. Chicago has been doing that for a long time and will continue to be like that. We hear that advertisers are viewing rising TV costs with alarm. It would seem that the solution lies in shows that are modest in cost and long in ideas—in other words, the kind of shows we have been producing in Chicago.

Spotlight on
CHICAGO
TV

History of a Pioneer... W9XBK Grows Strong

BY JOHN H. MITCHELL

General Manager, WBKB, Chicago

Spotlight on
CHICAGO
TV

During 1943 there were about 12 television sets in the Chicago area, mostly in the hands of experimenters. Today Chicago has 1,100,000 sets. America has 107 television stations operating on a regular schedule supplying programs to nearly 10 million set owners. The impact of television is felt everywhere—in schools, churches, business offices and homes. Television has become one of the nation's strongest social forces and again it releases tremendous impact on the entertainment world and on the artists who comprise it. That is the television picture today, but the real story goes back to the beginning of World War II.

Balaban & Katz had begun regular telecasts on its experimental station W9XBK. They soon offered the entire facilities of this operation, including personnel, space and equipment, to the United States government for training of military personnel. The offer was accepted by the U. S. Navy which took over the facilities as a Naval Training School. All key personnel of W9XBK enlisted in the Navy. This school was commanded and staffed by the original group of instructors who formerly operated W9XBK.

In January, 1942, the first class of 100 began training at NTS (Radio Chicago) and completed training in April, 1942.

Upon the termination of hostilities the Naval Training School (Radio Chicago) was quickly decommissioned and W9XBK as-

sumed the expense of reconvert-ing a complex naval training establishment to a television station.

Granted CP

A construction permit for the Balaban & Katz commercial television station, WBKB, was granted and the station began commercial operation in June, 1946. Thus, Balaban & Katz, despite the complete utilization of its facilities for four and a half years, was one of the first stations to begin commercial telecasts after the war. At no time did the company attempt to publicize or capitalize on its contribution to the war effort.

Shortly after the war WBKB aided the infant television industry by conducting special training courses for advertising agency personnel and for production and engineering executives of television stations not yet on the air.

In 1948 all regular programs were canceled to give Chicagoans a six-hour account of a major disaster in which three lives were lost. All daytime programs were canceled to give Chicagoans an account of a major fire in 1951.

WBKB had offered its facilities to the medical profession on several occasions. In conjunction with the University of Illinois, it presented a closed circuit showing called "Occlusion in Periodical Practice" to students and faculty members of the university. Actual shots thru a microscope were taken for the first time as part of WBKB's television public service presentation.

Community Service

WBKB has the signal honor of performing one of the finest

community services in the history of television every Christmas. The solemn, pontifical mass preached by his eminence, Cardinal Samuel Stritch, was first televised for the first time in 1948 from Chicago's Holy Name Cathedral. The following letter was one of hundreds received by WBKB after the presentation.

"The telecast of the midnight mass on Christmas Eve was one of the most enjoyable programs I've seen. It was a cultural presentation which television is very much in need of besides being edifying from the religious standpoint, not only to the priest but to everyone. The camera and lighting were excellent.

"Thank you for the privilege of being able to see this."

During 1950-51 the cerebral palsy television over WBKB raised approximately \$400,000 for thousands of c.p. victims who will benefit without any strings attached from this campaign. In 1950 WBKB raised for the cerebral Palsy Foundation of Illinois 18 1/2 hours of continuous television. In 1951, 18 hours.

WBKB currently devotes 30 minutes per day to a military service program, presented by all branches of the service in cooperation with the Department of Defense. This program, "Assembly," not only brings special film interviews of Chicago servicemen, but once each week a phone call is made direct to Tokyo between a serviceman and his parents in Chicago.

WBKB is forging ahead again thru other public service programs. Foremost of these sustaining features is an armed forces show directed to the young men who are about to go into service and to the veterans interested in news about the branch of service to which they were attached. Unique about "Assembly" is that a serviceman is in the driver's seat for this show and steers it thru some of the most interesting half hours that can be seen anywhere on television.

WBKB strives to reserve approximately 15 per cent of its total air time for public service live programs and film shows. No recognized cause or campaign is refused time. An average of 130 courtesy announcements per month are used for recognized public service causes.

Chicago Has Facilities

Continued from page 22

equipped with a four-camera chain, two studios have three-camera chains and two have two-camera chains.

Our production facilities department includes a shop where we create all our own sets. The staff includes designers, artists, carpenters, painters and stage hands.

Film Library

The WGN-TV film library is one of the finest in the country and offers clients the greatest selection of film availabilities to be found in any station. The library maintains two luxurious screening rooms where films may be viewed before they are purchased. This is a service that few stations offer.

WGN-TV maintains a newsreel crew that covers events of local as well as national interest in Chicago. Newsreel film can be processed in less than 90 minutes in our newsrooms.

With all of this we still haven't touched on Chicago programming and production, for which there are many spokesmen.

This should show, however, that we have the facilities, the technical equipment, the manpower and know-how to keep Chicago up front as a television center.

That's just it. It was only the beginning.

Came the era of conformity.

Ratings were now good and in the hub of culture, Wally Cox was but spottily employed, while big plans were in mind for Dgmar.

Naturally, in this important scheme of things, Chicago did not fit—its originations bound

off the net, cut down to size or altogether liquidated.

And yet, a most singular event was taking place.

While Chicago executives, of network and agency, sat it out, licking wounds administered by V-p's, the talent of the town—performers, writers, directors—were having conclaves. Purpose: The preservation of Chicago as a TV center. For job, for home, for life. (You live longer in Chicago than as a dash man in the Manhattan or Hollywood race.)

They were armed with David's slingshot.

How they made out may be worth another footnote at a later date.

Efficiency, Economy

Continued from page 15

tain cases superior to New York and Hollywood.

3. Sponsors and agencies should control program packages rather than allow the nets to do so. They must encourage package producers—firms that execute all phases of production from the inception of the original idea thru final production on the air—thus saving the agency hours of worry and many dollars, since the services of a package producer cost far less than hiring personnel to produce and stage each of their TV shows.

4. If the advertisers and agencies are persuasive enough, the networks will be willing to co-operate in fostering Chicago originations.

The entire Chicago story is a matter of economics, not sentimentality. It is profitable to buy Chicago shows, and that's the story that must be told and sold.

In Chicago

GO FREE

with

GO FREE GOING TO
ABOUT

and soon

"HINT HUNT"

★ FEATURE PRODUCTIONS ★

228 N. La Salle St., Chicago, Ill.

IN CHICAGO

It's **KLING** studios
foremost producers
of filmed TV package shows
and advertising commercials

OLD AMERICAN BARN DANCE

PRODUCED IN CHICAGO
NOW SHOWING IN 28 MARKETS
THROUGHOUT THE NATION

for package shows,
TV commercials and industrial films
with outstanding showmanship
give Kling a ring!

chicago • 601 north fairbanks court

klings studios
OF HOURS 7-6:00

THE HUBBARD EDDIE AND JACKIE CHICAGO'S FAVORITE MR. AND MRS. SHOW

RADIO

WENR-ABC
Monday thru Friday,
from the exotic
Sheng-Li
Restaurant
WIND
Eddie Hubbard Show

TELEVISION

Currently Starring
WENR-TV
ABC-TV



Thanks to all our Sponsors, our Stations and all the wonderful
people who make up Chicago Radio and TV, and especially to
Max Hoffman and Frankie Harmon for launching us.

TV IS ALL OF SHOWBUSINESS
ONLY THE BILLBOARD COVERS ALL OF SHOWBUSINESS

TV Program Producers In Chicago

American National Video Produc-

tion, Inc.
17 N. Wabash Ave., Chicago, Ill.
Telephone: Financial 6-2265.
Personnel: Thomas J. O'Brien, Jr.,
president and sales manager; Jean
Gordon, John Bettenberger, Wan-
dell Anderson, production staff.
Production facilities: Complete TV
production service, scripts, con-
sultation, direction. Services: Live
TV program package; live TV
commercials.

Associated Booking Corporation

303 N. Wabash Ave., Chicago, Ill.
Telephone: Central 6-6461.
Personnel: Fred G. Williamson,
Chicago office manager and vice-
president. Services: Handle local
names for guest spots to TV.

Baird Productions, Inc.

228 N. Michigan Ave., Chicago, Ill.
Telephone: Randolph 4-0060.
Personnel: Mitchell Berkus, pre-
sident; Merrill Lator, sales manager;
Sidney Gold, Stan Louis, produc-
tion staff. Production facilities:
Camera, sound equipment, edit-
ing, conforming, art, writing, di-
rection, production, etc. Services:
TV live and film package shows;
commercial, radio, TV and film
narrative script; art for all needs.

CNC Productions

20 N. Wacker Drive, Chicago, Ill.
Telephone: Anderson 3-0988.
Personnel: Ray Chas. partner;
William Newton, partner; Johnny
Conna, partner; Jack Brown sales
representative; Ray Chas., scripter;
William Newton art director;
Johnny Conna, casting. Produc-
tion facilities: script; continuity
story outline; art work; sets; lay-
outs; cartoon; animation; prop;
production. Services: Complete package
shows with kid shows a specialty;
commercial, industrial and TV film
records.

Louis W. Cohen, Inc.

203 N. Wabash Ave., Chicago, Ill.
Telephone: Dearborn 4-7476.
Personnel: Louis W. Cohen, presi-
dent. Services: Complete facili-
ties for package shows including
bookings and handling talent.

Stu Dawson Productions

612 N. Michigan Ave., Chicago, Ill.
Telephone: Michigan 2-5221.
Production facilities: Complete
facilities for live or film package
shows including "tailored
ideas," scripts, music, set design,
etc. Services: Complete program
and production service; consul-
tant; program and talent screen-
ing.

David E. Durston Productions

203 N. Wacker Drive, Chicago, Ill.
Telephone: Franklin 2-0445-5 and
Davis 4-4564.

Personnel: David E. Durston,
president; Lawrence Crona, sales
manager; Patricia Stockdale,
controller; Russ Pacific, radio
and television. Services: TV pro-
grams, talent for TV shows.

General Artists Corporation

355 N. Michigan Ave., Chicago, Ill.
Telephone: State 2-6262.
Personnel: Pat Lombard, in charge
of Chicago office; Chuck Ruber,
controller; Russ Pacific, radio
and television. Services: TV pro-
grams, talent for TV shows.

Harold R. Giagrich Productions

355 N. Michigan Ave., Chicago, Ill.
Telephone: Franklin 2-1022.
Production facilities: transcrip-
tions, scripts, Service: Live
shows; TV commercials; show ideas
and collaboration.

Frank J. Hogan Agency

303 N. Wabash Ave., Chicago, Ill.
Telephone: Randolph 4-0060.
Personnel: Frank J. Hogan, presi-
dent; Jack Lau, Jack Brown,
production staff. Services: Live
TV shows including talent.

Heward Radio-TV Productions.

123 W. Chestnut St., Chicago, Ill.
Telephone: Michigan 2-0128.
Personnel: Bernard Heward, owner.
Services: Complete writing
production and production of TV
and radio shows both live and
film; TV-radio-film consultants.

IWF, Inc., International Wrestling

F. S. Clinton Jr., Chicago, Ill. Tele-
phone: Anderson 8-5837.
Personnel: Russ Davis, president;
John Guenther, sales manager;
John Guenther, chief editor; Clint
Evans, chief cameraman. Produc-
tion facilities: Three 16mm.
Mitchell camera, two 16mm. Mitchell
BN7; Malar 81-track 16mm.
sound head; Western Electric or
RCA 16mm. sound heads. Ser-
vices: Complete series of TV pack-
age shows; complete series of TV
spot commercials; IWF's patented
system of close shooting is the
only one available East of Holly-
wood; organization specialists in
"bookings" events of all types and
locations.

Jewell Radio & Television

Productions
165 N. Wabash Ave., Chicago, Ill.
Telephone: Financial 8-4418.
Personnel: James E. Jewell, presi-
dent. Services: Complete produc-
tion facilities and service for
package programs, commercial
spot announcements, scripts, live
and film programs.

Jo Keith School and Agency

228 S. Wabash Ave., Chicago, Ill.
Telephone: Webster 8-5772.
Personnel: Jo Keith, president;
B. K. Ray, sales manager. Produc-
tion facilities: 16 mm. equip-
ment for radio, stage, theater,
school and agency for TV and
theatrical arts for children and
adults and studios for staff for
TV rehearsals.

Herbert S. Laufman & Company

626 S. Michigan Ave., Chicago, Ill.
Telephone: Dearborn 4-7476.
Personnel: Herbert S. Laufman,
partner and sales manager; Julius
Green, partner and production
manager; James W. Green, execu-
tive producer; Joan White, asso-
ciate producer, and Joan Allen, as-
sociate producer. Production facili-
ties: Can provide all facilities nec-
essary for production of live pro-
grams. Services: Creative art and
produce package shows, and pro-
duce agency and station-order
books and commercials.

Leroy Bros. Stage & Screen and TV

Mariettes
5000 Sheridan Rd., Room 718,
Chicago, Telephone Long-
beach 1-0700.
Personnel: Leroy Benjamin, pre-
sident and sales manager; Bar-
Perkins, Lisa Benjamin, production
staff. Production facilities: Mar-
ionettes and puppets for every
type of animation; complete prop
manipulators and voices. Services:
Complete package shows.

McConkey Artists Corporation

123 N. Dearborn, Chicago, Ill.
Telephone: State 2-5820.
Personnel: Dick Shelton, man-
ager; Bill Black; Arnie Prager; Phil
Tate. Services: TV package pro-
duction, package shows, talent for
TV programs.

George Menard Productions

Wilmette, Ill. Telephone: Wil-
mette 1184.
Personnel: George Menard, presi-
dent. Services: TV package pro-
duction, package shows, talent for
TV programs.

William Morris Agency

203 N. Wabash Ave., Chicago, Ill.
Telephone: State 2-5820.
Personnel: Stretch Adler, Midwest
radio and television; Phil Lamp-
kin, office manager; Sid Epstein,
radio and television. Services:
Package programs; talent for
TV and film programs.

Music Corporation of America

410 N. Michigan Ave., Chicago, Ill.
Telephone: Belmont 4-1000.
Services: Package programs; fea-
ture films; talent.

Mutual Entertainment Agency, Inc.

203 N. Wabash Ave., Chicago, Ill.
Telephone: State 2-5820.
Personnel: J. J. Levin, president;
John Guenther, sales manager; Al
Morsey, director of radio and tele-
vision; Eddie Hall, Sid Mear, pro-
duction staff. Services: Writing,
production and talent for radio
television shows and spot com-
mercials.

Sidney J. Page Television Productions

203 N. Wabash Ave., Chicago, Ill.
Telephone: State 2-5820.
Personnel: Sidney J. Page, presi-
dent; Jack J. Page, TV director;

Services: Complete TV service in-
cluding writing, production, sug-
gesting, rehearsing, directing, cast-
ing. Also supply complete in-
formation on times, availability,
ratings on time segments, films
and recording costs, prices and
availability of radio and TV tal-
ent. Firm has artists, artist, lead
writers, producer-director, set de-
signer and lighting expert.

Personality Features, Inc.

900 N. Michigan Ave., Chicago, Ill.
Telephone: Superior 7-8118.
Personnel: Jean Hill, president;
J. W. Riolote, sales manager; Mary
Tommy, production. Services:
Complete TV package shows and
commercials.

Sherrin Radio Rodgers & Associates

720 N. Michigan Ave., Chicago, Ill.
Telephone: Superior 7-8118.
Personnel: Sherrin R. Rodgers,
president; L. Racine, Leonard
Primer and Paul Rodgers, produc-
tion. Services: Package pro-
grams, commercials, production.

Jack Russell & Associates

203 N. Wabash Ave., Chicago, Ill.
Telephone: State 2-5820.
Personnel: Jack Russell, president;
Services: talent.

Carl Schreiber TV Party Club

4740 Madison St., Chicago, Ill.
Telephone: Erieview 8-4300 and
Erieview 6-2262 and Maywood
803.
Personnel: Carl Schreiber, sales
manager; E. D. Lynn, Joseph
Ment, Sterling Quinn, vice-presi-
dent. Production facilities:
Complete facilities for package
shows, talent for package shows,
talent; original program
ideas; publicity promotion in
package or separate segments.

Walter Schreiber Productions, Inc.

728 E. Wacker Drive, Chicago, Ill.
Telephone: Franklin 2-4800.
Personnel: Walter Schreiber,
president; George Guyan, vice-
president; sales manager;
Arthur E. Picken Jr., program di-
rector; Michael Brown, producer.
Services: Complete facilities for
creative development, produc-
tion of broadcasted and network
live TV shows; complete produc-
tion facilities for production of
original dramatic movies; and
complete awards division.

Sterling Television

167 W. Lake St., Chicago, Ill. Tele-
phone: Randolph 6-8210.
Personnel: John Mitchell, presi-
dent; Sterling Quinn, vice-presi-
dent. Services: Program; kin-
escapes recordings; TV consultant
multiscope manufacturers; TV pro-
grams; new construction con-
sultants.

Hal Tate Productions

831 S. Wabash Ave., Chicago, Ill.
Telephone: Harrison 7-9610.
Personnel: Hal Tate, president;
Philip Fischer, sales manager; Jean
Mallik, controller; Paul Prager,
production. Services: Package
shows, talent for TV shows; stu-
dent, publisher of "Tate's Chicago
TV Directory."

Tele-Radio Productions

167 W. Lake St., Chicago, Ill. Tele-
phone: Michigan 2-8716.
Personnel: Jack F. Payne, presi-
dent; Charles E. Kammann, sales
manager; Lynn Burton, Dale Har-
rison, Arthur Hertz, Paul Prager,
production. Services: Package
shows, talent for TV shows; stu-
dent, publisher of "Tate's Chicago
TV Directory."

Television Airshows, Inc.

112 N. Michigan Ave., Chicago, Ill.
Telephone: Superior 7-0006.
Personnel: W. B. Blythe, presi-
dent; James E. Anderson, sales
manager; W. O. J. Hyer, executive
producer; L. D. Joseph, produc-
tion and sales. Production facili-
ties: Complete facilities for pro-
duction of TV package shows; tal-
ent; All package services offered.

United Television Productions, Inc.

360 N. Michigan Ave., Chicago, Ill.
Telephone: Central 8-0041.
Personnel: Gerald King, president;
Milton M. Blinn, executive direc-
tor; Aaron Beckwith, produc-
tion; John Rohrs, Midwest area
representative; Russ Pacific, sales
manager; Russ Pacific, sales man-
ager. Services: TV film distribution
agency.

Spotlight
ON
CHICAGO
TV

THE BILLBOARD

Radio-TV Show Charts—Chicago



• Top 10 TV Shows

Each Day of the Week
in CHICAGO

(1,095,000 TV Sets* Panel Size 450)

...Based on February Videodex Report

Sign-On to Sign-Off

SUNDAY

1. RED SKELTON	NBC	9:00-9:30	WBND	51.0
2. GOODYEAR PLAYHOUSE	NBC	8:00-9:00	WBND	46.1
3. WHAT'S MY LINE	CBS	9:30-10:00	WBND	35.2
4. CLAUDIA	CBS	5:30-6:00	WBND	31.7
5. ROY ROGERS	NBC	5:00-5:30	WBND	27.1
6. CONEY HOOVER	NBC	1:00-2:00	WBND	25.0
7. WILD BILL NICKON (Hil)	Non-Nel	1:30-2:00	WBND	25.0
8. THE CIGAR CO. (Hil)	Non-Nel	2:00-2:30	WBND	23.8
9. KIT CARSON (Hil)	Non-Nel	2:30-3:00	WBND	22.7
10. SUPER CIRCUS	NBC	4:00-5:00	WBND	20.7

MONDAY

1. TALENT SCOUTS	CBS	7:30-8:00	WBND	49.9
2. I LOVE LUCY	CBS	8:00-8:30	WBND	44.8
3. STUDIO ONE	CBS	9:00-10:00	WBND	27.1
4. ONE MAN, ONE WOMAN	CBS	7:00-7:30	WBND	24.4
5. BOMBAY MONTGOMERY	NBC	4:30-5:00	WBND	19.5
6. HOWDY DOODY	NBC	4:30-5:00	WBND	19.5
7. WINCHELL MANNEY SHOW	NBC	7:00-7:30	WBND	18.9
8. IT'S NEWS TO ME	CBS	8:30-9:00	WBND	18.6
9. WEATHERMAN, DORSEY CONNORS	Non-Nel	10:00-10:15	WBND	15.0
10. PERRY COO	CBS	6:30-7:00	WBND	14.5

TUESDAY

1. TEXACO STAR THEATER	NBC	7:00-8:00	WBND	35.1
2. FIREWHEEL THEATER	NBC	8:00-8:30	WBND	33.3
3. CIRCLE THEATER	NBC	8:30-9:00	WBND	30.8
4. DANGER	CBS	9:00-9:30	WBND	23.3
5. MY FRIEND IRMA	CBS	9:45-10:00	WBND	20.6
6. CRIME SYNDICATED	CBS	8:00-8:30	WBND	19.5
7. ONE MAN, ONE WOMAN	NBC	9:00-9:30	WBND	19.5
8. HOWDY DOODY	NBC	4:30-5:00	WBND	20.0
9. SUSPENSE	CBS	8:30-9:00	WBND	16.8
10. BOSTON BLACKIE (Hil)	Non-Nel	9:30-10:00	WBND	16.2

WEDNESDAY

1. GODFREY AND FRIENDS	CBS	7:00-8:00	WBND	45.0
2. THE WEB	CBS	8:30-9:00	WBND	31.1
3. STRIKE IT HIGH	CBS	8:00-8:30	WBND	28.5
4. PAST BLUE RIBBON BOOTS	CBS	9:00-9:45	WBND	27.9
5. LOREY THEATER	NBC	8:00-9:00	WBND	23.6
6. CAMELAE THEATER	NBC	9:00-10:00	WBND	19.7
7. SPORTS OUT	CBS	9:45-10:00	WBND	18.3
8. SPACE GAZET	NBC	5:30-5:45	WBND	15.0
9. KING CALLED	Non-Nel	5:45-6:00	WBND	14.0
10. HOWDY DOODY	NBC	4:30-5:00	WBND	13.8

THURSDAY

1. YOU BET YOUR LIFE	NBC	7:00-7:30	WBND	41.2
2. BIG LUNY	CBS	8:30-9:00	WBND	31.2
3. RAZZIE	CBS	9:00-9:30	WBND	30.3
4. TREASURY MEN IN ACTION	NBC	7:30-8:00	WBND	24.3
5. AMOS 'N' ANDY	CBS	7:30-8:00	WBND	23.5
6. WAYNE KING	NBC	9:30-10:00	WBND	23.0
7. MYSTERY DRAMA	NBC	8:00-8:30	WBND	20.9
8. THE MURDER	NBC	9:00-10:00	WBND	19.7
9. MARTIN KANE	NBC	9:00-9:30	WBND	16.7
10. WEATHERMAN, DORSEY CONNORS	Non-Nel	10:00-10:15	WBND	12.9

FRIDAY

1. MAMA	CBS	7:00-8:00	WBND	29.2
2. MAN AGAINST CRIME	CBS	7:30-8:00	WBND	26.0
3. PLAYHOUSE OF STARS	CBS	8:00-9:00	WBND	24.7
4. THE BIG STORY	NBC	8:00-8:30	WBND	20.0
5. HOWDY DOODY	NBC	4:30-5:00	WBND	18.4
6. ROSTER	NBC	6:30-7:00	WBND	17.8
7. LIFE WITH LINNETTE	NBC	6:30-7:00	WBND	18.1
8. TON STEIN SHOW	NBC	7:30-8:00	WBND	17.8
9. CATALCAGE OF STARS	Non-Nel	9:00-10:00	WBND	15.8
10. LIFE LIKE A MILLIONAIRE	CBS	9:00-9:30	WBND	13.8

SATURDAY

1. KEN SHOW OF SHOWS	NBC	8:00-9:00	WBND	29.5
2. EEN MIDWINTER SHOW	NBC	7:00-8:00	WBND	28.3
3. YOUR MY PARADE	NBC	9:30-10:00	WBND	27.8
4. BEAT THE CLOCK	CBS	6:30-7:00	WBND	17.8
5. ALL STAR REVIEW	NBC	7:00-8:00	WBND	17.5
6. THE BIG TOP	CBS	11:00-12:00	WBND	15.7
7. GRAND MALICIOUS (Abroad with Ten Tents)	Non-Nel	10:00-Midnight	WBND	14.6
8. HAIL THE CHAMP	ABC	5:00-5:30	WBND	13.0
9. ONE MAN'S FAMILY	NBC	6:30-7:00	WBND	13.0
10. CRIME PHOTOGRAPHY (Hil)	CBS	9:00-9:30	WBND	11.8

*NRC Estimate for February, 1952.

• Share of Total Audience Radio vs. TV in CHICAGO

... According to The Pulse

Jan.-Feb., 1952

7 P.M. to Midnight

Day	Television % of Total	Radio % of Total
SUNDAY	63.5	36.5
MONDAY	59.6	40.4
TUESDAY	60.7	39.3
WEDNESDAY	60.0	40.0
THURSDAY	64.0	36.0
FRIDAY	64.0	36.0
SATURDAY	59.6	40.4

7 P.M. to Midnight

MON.-FRI.	23.5	76.5
ENTIRE WEEK	41.8	58.2

AVG. QUARTER HOUR SETS IN HOME ENTIRE WEEK, ALL WOMEN

7 P.M. to MIDNIGHT

Day	Television % of Total	Radio % of Total
SUNDAY	63.5	36.5
MONDAY	59.6	40.4
TUESDAY	60.7	39.3
WEDNESDAY	60.0	40.0
THURSDAY	64.0	36.0
FRIDAY	64.0	36.0
SATURDAY	59.6	40.4

FOR FULL INFORMATION

about all radio and television shows, ratings, audience composition and the many other factors which determine the success or failure of a program, subscribers to part of or the full services of the research organization featured on these pages.

For full details of the Pulse reports write to THE PULSE, INC., 15 West 46th Street, New York.

For full details of the Videodex service write to JAY & GRAHAM RESEARCH, INC., 542 Madison Avenue, New York.

For the ARB service write to AMERICAN RESEARCH BUREAU, National Press Building, Washington.

• Top 5 Local TV Shows Each Day of the Week in CHICAGO

...Based on Videodex Report

Sign-On to Sign-Off

SUNDAY

1. AMATEUR HOUR	12:30-1:30 PM	WBND	16.1
2. WHAT'S THE ANSWER?	5:00-5:30 PM	WBND	10.4
3. WEATHERMAN, DORSEY CONNORS	10:00-10:15 PM	WBND	9.6
4. BOB ATCHER	5:30-6:00 PM	WBND	8.9
5. HOW DOES YOUR GARDEN GROW	1:00-1:30 PM	WBND	6.4

MONDAY

1. WEATHERMAN, DORSEY CONNORS	10:00-10:15 PM	WBND	15.0
2. KIDS KARNIVAL EWZ	5:00-5:30 PM	WBND	8.6
3. CLIFTON UTLEY	10:15-10:30 PM	WBND	8.0
4. CACTUS HIL	5:00-5:30 PM	WBND	7.2
5. ULMER TURNER	6:15-6:30 PM	WBND	5.8

TUESDAY

1. WEATHERMAN, DORSEY CONNORS	10:00-10:15 PM	WBND	14.5
2. LET'S LOOK AT SPORTS	10:30-10:45 PM	WBND	8.5
3. KIDS KARNIVAL EWZ	5:00-5:30 PM	WBND	8.5
4. CLIFTON UTLEY	10:15-10:30 PM	WBND	8.0
5. IMPACT	10:00-10:30 PM	WBND	7.3

WEDNESDAY

1. WEATHERMAN, DORSEY CONNORS	10:00-10:15 PM	WBND	12.8
2. CLIFTON UTLEY	10:15-10:30 PM	WBND	9.6
3. KIDS KARNIVAL EWZ	5:00-5:30 PM	WBND	8.1
4. ULMER TURNER	6:15-6:30 PM	WBND	6.9
5. MONTAGUE COMEDY	12:00-12:30 PM	WBND	5.3
6. LET'S LOOK AT SPORTS	10:30-10:45 PM	WBND	5.3

THURSDAY

1. WEATHERMAN, DORSEY CONNORS	10:00-10:15 PM	WBND	12.9
2. KIDS KARNIVAL EWZ	5:00-5:30 PM	WBND	6.9
3. CLIFTON UTLEY	10:15-10:30 PM	WBND	6.3
4. DR. FIZION	10:11-11:00 PM	WBND	5.9
5. INTERVIEW	8:30-9:00 PM	WBND	5.9

FRIDAY

1. COURTESY HOUR	10:00-11:00 PM	WBND	11.8
2. WEATHERMAN, DORSEY CONNORS	10:00-10:15 PM	WBND	9.5
3. KIDS KARNIVAL EWZ	5:00-5:30 PM	WBND	8.1
4. WEATHERMAN, DORSEY CONNORS	5:30-5:45 PM	WBND	6.9
5. CLIFTON UTLEY	10:15-10:30 PM	WBND	6.3

SATURDAY

1. WILLIE WHIPPER	5:30-5:45 PM	WBND	9.6
2. LUCKY SEVEN RANCH	4:00-5:00 PM	WBND	9.0
3. PANTOMIME PARTY	10:00-12:00 PM	WBND	8.0
4. BOB ATCHER	10:00-10:30 PM	WBND	5.3
5. PORTRAITS OF THE WEST	3:00-4:00 PM	WBND	5.2

• CHICAGO NETWORK TV ORIGINATIONS

... With audience analyses from January Videodex Reports

Program	Net.	City	No. of Shows	Audience Competition (Net. per home)												Audience Option (% of homes)											
				1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th
CACTUS (Hil)	5:30-6:00 P.M.	CHI	12	58	28	54	13	14	7	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
CHICAGO SYMPHONY	8:00-10:00 P.M.	CHI	4	1	3	81	100	92	15	15	62	38	—	46	8	—	—	—	—	—	—	—	—	—	—	—	
DOWN TOWN	9:00-9:30 P.M.	CHI	9	8	642	97	110	25	52	65	30	5	36	49	10	—	—	—	—	—	—	—	—	—	—	—	
HOWDY DOODY	4:30-5:00 P.M.	CHI	9	34	1,003	23	87	121	38	54	7	31	57	4	—	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
KID KARNIVAL	5:00-5:30 P.M.	CHI	5	26	58	21	44	19	162	39	50	—	36	56	2	—	—	—	—	—	—	—	—	—	—	—	
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WBKB

Owned by United Paramount Theaters, Inc. (Balaban & Katz Corporation), 190 N. State Street, Chicago, 1. H. Telephone: Randolph 6-8210. Channel: 4. Power: Visual, 25.2 kw. Aural, 12.6 kw. Executive personnel: President, Leonard Goldenson; general manager, John H. Mitchell; program manager, S. C. Quinlan; Lee Salberg, publicity and promotion director; Milton D. Friedland, traffic manager; William P. Kusack, chief engineer; William Ryan, production manager; Matt Viacker, controller; Carl Russell, film buyer; George Rice, office manager. Network affiliation: CBS. Type of operation: Uses local live, network live, local film, network film, kinescopes. Studio facilities: Studio A (24 by 36 feet); Studio C (8 by 10 feet); Studio G (25 by 55); Garlick Television Center, 64 W. Randolph Street, fully equipped

House to Act

Continued from page 2

Voice had asked \$36.7 million for the

The committee's action culminated a lengthy series of executive hearings by the Rooney subcommittee which subjected Voice officials to vigorous questioning and at times produced some scathing criticism of the information set-up as wasteful and bungling. The information agency came under heavy attack of Congress last year when its funds were slashed by over \$30 million. One of the areas of inquiry centered on the Voice's use of its money in the current fiscal year.

The Voice budget last year came out unscathed in the congressional trimming, and the Rooney subcommittee demanded to know why the Voice, after getting all it had asked, transferred some of its radio broadcast money to other uses, including motion picture propaganda operations.

"The inference which I now get," said Rooney to State Department witnesses at one stage of closed-door hearings on the funds, "is that the amount asked for the radio broadcasting program as of last year was too much; that it was peddled, that it should have been cut." Rooney also noted that the information set-up, after asking the Bureau of the Budget for \$255,896,874, apparently got cold feet in going before the Rooney subcommittee and trimmed its request by over \$5 million. The subcommittee unearthed a shift of \$5 million of funds, which was intended for radio broadcast operations to motion pictures.

Rep. Cliff Cleveland (R., O.) raised the question as to whether the State propaganda set-up's objective has become so murky that there is now a need to redefine it, get in on the target and have something that the people who have to support it can see as a concrete result. He said: "I feel this activity has always had more money than it could expend wisely all the time."

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studio with 609 seating capacity. Equipment: Film studio includes two kinescopes and one image orthicon cameras, 16 mm. and 35 mm. film projectors, slide projector for 35 mm. film or 7x2-inch slides, multiscopes 4x4-inch card. Rates: Class A hour rate, \$1,200 live, \$1,500 film. Minute spot, \$325. Participation per spot, \$60 to \$150. Rehearsals, \$50 per half-hour for live studio; \$60 per hour in excess of pre-broadcast run thru for film studio (minimum \$30). Network originations: "Quiz Kids."

WENR

Owned by American Broadcasting Company, Inc., 26 No. Wacker Drive, Chicago, 6. H. Telephone: A and V 3-0800. Channel: 7. Power: Visual, 28.3 kw. Aural, 14 kw. Executive personnel: John H. Norton, Jr., executive vice-president in charge of ABC Central Division; Joseph Fisher, sales manager; Jack Brand, executive producer; Monte Fasnacht, Network affiliation: ABC. Type of operation: Uses local live, network live, local film, network film, kinescopes. Studio facilities: Studio A (24x36 ft.); Studio B (36x42 ft.); Studio C (36x42 ft.); Studio D (36x42 ft.); Studio E (36x42 ft.); Studio F (36x42 ft.); Studio G (36x42 ft.); Studio H (36x42 ft.); Studio I (36x42 ft.); Studio J (36x42 ft.); Studio K (36x42 ft.); Studio L (36x42 ft.); Studio M (36x42 ft.); Studio N (36x42 ft.); Studio O (36x42 ft.); Studio P (36x42 ft.); Studio Q (36x42 ft.); Studio R (36x42 ft.); Studio S (36x42 ft.); Studio T (36x42 ft.); Studio U (36x42 ft.); Studio V (36x42 ft.); Studio W (36x42 ft.); Studio X (36x42 ft.); Studio Y (36x42 ft.); Studio Z (36x42 ft.); Studio AA (36x42 ft.); Studio BB (36x42 ft.); Studio CC (36x42 ft.); Studio DD (36x42 ft.); Studio EE (36x42 ft.); Studio FF (36x42 ft.); Studio GG (36x42 ft.); Studio HH (36x42 ft.); Studio II (36x42 ft.); Studio JJ (36x42 ft.); Studio KK (36x42 ft.); Studio LL (36x42 ft.); Studio MM (36x42 ft.); Studio NN (36x42 ft.); Studio OO (36x42 ft.); Studio PP (36x42 ft.); Studio QQ (36x42 ft.); Studio RR (36x42 ft.); 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Are Chi Originations Dying?

Continued from page 18

volution stars of such a caliber that they can pretty much dictate from whence the shows originate. Even so, a hungry Benny or Skelton wants to originate in Hollywood, that's where they originate.

Now that the show "Mama" has great stature, Peggy Wood wants to originate in New York, that is where it will originate.

But believe me, a hungry and ambitious performer is offered a contract that says "Chicago origination," he or she will originate from Chicago.

I believe that certain of the situation comedies now on the air, with the same casts they now have, could originally have been done in Chicago.

Certain of the panel shows, audience participation, certain of the mysteries and soap operas, and any kid show could and can be done in Chicago.

On situation shows, let's take "One Man's Family" as an example. When that was originally being cast, I will bet anybody a large sum of dollars that the cast would have been very happy to originate in Chicago. There wouldn't be any major problem about originating it here, because the cast is more or less static and the hit parts could have been capably filled by Chicago talent.

I think this also holds true of certain mysteries. Certainly not "Suspense," which is a new show every week and depends to a great extent upon name talent. But surely the "Elery Queen" show, which is a case-his cast every week, could be done from Chicago.

How about panel shows? Well, there is a pretty good panel show originating in Chicago right now, called "Down You Go"—a show, for my money, that has a broad appeal to America as a whole, so far as the personalities involved are concerned. Far more so than the New York originated panels conceived by the production geniuses who too often use shows that reflect their knowledge of America's taste as being founded on the west or New Jersey.

For my money there is no argument that the people composing the cast of "Down You Go" represent much more a variety of American types of people than do the New York

people than do the "Leave It to the Girls" group of Metropolitan madames whose claim to fame rests on a certain degree of managerial magnificence, plus a group of cast tongues nurtured in the gossip and trash show parlors. But in this case I don't even have to base it on my opinion. The ratings prove it.

I don't think anybody can argue that any of the kid shows could be done just as well from Chicago. Nor do I know of any of the mystery shows that could not. Yes, I think, and I am sure.

Promotion & Merchandising

Continued from page 3

were not slow to get into the act. Columbia Broadcasting System sent out a presentation showing the selling job that radio has done for the small-sized, quick-moving type of item like soap and cigarettes. National Broadcasting Company in October brought out its film-slide sales presentation, "This Is NBC," which demonstrated statistically that network radio was the best advertising buy in terms of circulation per dollar and that "out of every 25 passers-by" presented with the radio, more than any of the other media. The presentation unflinchingly blasted out at magazines, newspapers and television, including NBC-TV.

Mutual Broadcasting System in early fall sent out a booklet of spot announcements tagged "It's Wonderful." It contained 15 spot announcements, ranging from 15 to 40 seconds, during the week of March 18. Subsequently moved to be in its radio promotion efforts with those of the networks.

Merchandising tie-ins were extensively instituted. WNBC, New York, launched its "Chain Lightning" operation, making co-operative deals with local chain stores and news dealers. NBC built a merchandising department. CBS set a merchant-

the network production people would agree, that many shows could be produced cheaper and as well in Chicago.

Incidentally, just spot and think of the half dozen or more top producers and directors, now in New York, who were schooled in Chicago.

If the two big boys want to continue to produce in New York, when to me it is obvious that certain shows can be done as well and cheaper in Chicago, that may be the business.

But you know a lot of people might not like it, and a lot of those who still decide to go where they can get the most for their money. One of them could even be me.

dising tie-up with the Atlantic & Pacific grocery chain, and Mutual stepped up merchandising operations in the beginning of this year.

Individual stations all over the country made pitches to promote their own shows. One of the most interesting was recently carried out by WGY, Schenectady, N. Y. WGY sent neighboring stations a transcription dramatically describing the response to a weekly "open house" hour.

In February to celebrate its 30th anniversary, Eastern Illinois 1952, the disk starts out with a dialog between two dependent radio men, one of them an announcer, with the aid of sound effects and voice montages, tells how more than 100,000 persons from 231 cities in six States packed the station's studios during that week, mostly in response to on-the-air invitations from the station's artists. The recording dramatized the type of enthusiasm these listeners had for radio generally and WGY in particular.

A fuller story of what the industry has done to promote itself in the past year will come out of the results of The Billboard's current Promotion Competition in two weeks.

Industry Research Strong

Continued from page 3

ple. The pattern of listening was such that it remains strong. In November, The Billboard published a Nielsen study comparing radio usage in New York television homes in the fall of 1951 with the same period of the previous year. In three choice time slots, radio listening had increased in those homes, 9-10 a.m., 1-3 p.m. and 6-9 p.m. And even in those slots where radio listening waned, it still held substantial listenership. Furthermore, New York television homes still used radio more than TV from 9 a.m. to 1 p.m. A Nielsen study of April, 1951, had shown that between 9 a.m. and noon radio was used more in TV homes than in radio-only homes.

Various studies emphasized the important extras in radio listening. A Pulse survey of last November revealed that almost half of the families in 15 major markets own auto radios. Tying that a step further, a study recently completed by WGBS, Detroit, indicates that radio's captive audience in private automobiles is about 15,000,000 spread across the country in peak hours. There was also the post-midnight study. The Pulse completed a study for WNEB last spring on metropolitan New York listening from midnight to 6 a.m. During the average day, the weekly radio audience totaled 1,333,200 listeners in 803,200 homes. Over a week, the cumulative late-hour audience was 2,225,300 in 1,340,000 homes.

Another phenomenon that has been quietly set forth in the pages of The Billboard week after week has appeared in the Pulse "Share of Total Audience" studies of the various television cities. Over the years, radio has consistently had the greater share. In the evenings, it has been a close fight every time.

As the Affiliates Committee pointed out months ago, the great to do about rates over the past year has made even more acute the need for radio circulation data on the local level. Last November, Howard Meighan, then president of the CBS Radio Network, pointed out that no less than 400 sta-

tions had gone into business since the Broadcast Measurement Bureau survey of 1949, which is still the most up-to-date area circulation study. CBS has subscribed to Dr. Kenneth Baker's National Audit & Measurement Service county-by-county study, which, like BMB, is using the mailed ballot technique. And meanwhile, NBC has subscribed to the new Nielsen Coverage Service, which will rely on personal interviews.

Sales Techniques

Continued from page 5

three stations in Texas confederated into a similar type of sales block.

Midst all the readjustments of sales formulas, radio time in the past year has been selling faster than free donuts in the depression. 1951, the Mutual Broadcasting System chalked up over \$3,000,000 in time sales. More than \$2,500,000 of that amount was in new business. CBS announced reported the highest February annual billings of \$4,100,000, making that the biggest year in the history of any network. February of this year, WCBS, New York, chalked up a 50 per cent increase in gross sales over February, 1951, and WNBC entered its highest February in the station's history. At the end of January, the Broadcast Advertising Bureau reported a study showing that 55 per cent of the radio stations in six major television markets reported increased billings in 1951, gains ranging as high as 100 per cent over the previous year. With only one exception, the station reported increased local business.

As the 1952 convention of the NABT gets underway, radio finds itself revitalized from the anxious days when the network rates were suddenly cut a year ago. Radio's resurgence, likewise in the past year has re-trenched its position as an advertising medium and as a factor in the life of the nation for years to come.



King Calico

The Mid-West's Highest Rating Children's Show

Produced By
CNC PRODUCTIONS

Ray Chan Bill Newton Johnny Coons
Script Editor Art Director Talent Director

Associates:

Adele Scott • Warren Best, Angelo Antonucci
Music Director Puppeteers
Jack Brown, Sales Doris Larson

for MILNOT on WENR-TV

Wednesdays and Fridays

Open Time Available for Sponsorship:
Monday, Tuesday and Thursday: 5:45-6 P.M.

Contact your advertising agency or WENR-TV Sales

or

CNC PRODUCTIONS
326 W. Madison Street
Chicago, Illinois

JACK RUSSELL & ASSOCIATES

Hi Friends—

Now in business for myself.
Please call if we can be of any help on any talent matter.

Jack Russell & Associates
Talent Management State 2-2818 Chicago
203 N. Wabash 205 So. 540

Sales Techniques

Continued from page 5

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Need a Good Film Spot..

AT A MODERATE PRICE TO FIT A LOW BUDGET?

FILMACK can make it, as well as doing for hundreds of advertisers the camera cover.

For 25 years FILMACK has produced professional film titles and messages for theatres and agencies. Experience counts. Our staff, complete lab, sound studio, and camera equipment can save you time and money.

Send in your copy for estimate.

Our low prices, a surprise yet.



FILM SPOTS with AUDIO
AS LOW AS
8 Sec. \$50
25 Sec. \$80
1 Minute \$150

Filmack Studios
SOUTH WABASH AVENUE • CHICAGO 5, ILLINOIS

WELCOME NARTB

Just Around the Corner From the Conrad Hilton
is Chicago's Fastest Growing
INDEPENDENT PRODUCER

You're Cordially Invited to Drop In.

HAL TATE PROD.

P.S. We have extra copies of "TATES TV CHICAGO DIRECTORY" for you... FREE!

Your ticket to
SALES RESULTS—
the advertising column of
THE BILLBOARD!

It's
Been
a
Wonderful
Year
for
"THE
CHAMP"

Thanks to...
CHUCKLES
Henri, Hurst and
McDonald

and
The Finest Audience
in the World:

The Kids of
America

Saturdays-ABC-TV

AFM Gains Europe Foothold Via Pacts in Four Countries Helps Members Acquire Material For U. S.; British Society Unsigned

Continued from page 1

with SACEM, and this, of course, is the most important of the conditions of exclusivity. Negotiations now are under way for reciprocal agreements with FIS, the British Society, and with executives of other groups representing Scandinavian and other countries.

Reciprocal agreements with the European societies have been held exclusively by the American Society of Composers, Authors and Publishers. The Consent Decree, however, prohibits the principle of exclusivity. The way was thereby left open for the successful negotiation of the agreements aforementioned.

BMI's arrangement with most of the foreign societies provides for the following: (1) BMI will administer the performing rights of all the works which BMI affiliates will, or have, published or been published in the term referred to publication of arrangements or adaptations. (2) BMI will represent the rights of the BMI affiliates in countries where it is not a member and account to BMI for the rights of the BMI affiliates, publishers and composers.

It is immediately apparent that the BMI-Europe agreement offers several advantages to BMI publishers: (1) BMI publishers are now placed in a better competitive position in the matter of acquiring material for the United States. (2) BMI affiliates will receive as good an accounting of revenues derived from foreign sources as that given by ASCAP to its publishers.

Columbia to Release 75 LP Pop Disks

NEW YORK, March 29.—Columbia Records has started to release the seven-inch LP disk again. Diskery executives look upon the renewed interest in their 33 and 45 1/2 minidisks as still in the "trial" stage.

Only five new pop singles are being made available currently. "Final" sales results will determine Columbia's future moves in this field.

Currently being released on the seven-inch LPs are "A Guy Is a Guy," "Hambone," "Gandy Dancers' Ball," "Pittsburgh, Pennsylvania" and "A-You-ound the Corner." All the disks have been previously released on both the 45 and 78 speeds.

Defendants Respond in 'Fortune' Suit

NEW YORK, March 29.—Three of the defendants in the "Wheel of Fortune" infringement suit have filed answers in the federal court. The answers were received the recording rights from Laurence Music and had therefore been assigned to the plaintiff. The latter further charged that the defendants had used the recordings.

(Continued on page 61)

See Page 65 for
THE BILLBOARD'S NEW WEEKLY
"WHERE-TO-FIND-IT"
SERVICE
The Market Place
for the
Music-Record Industry
Consult this new reader service for all
of your special music-record needs.

There are several important factors to be borne in mind when evaluating the BMI-Continental agreements. The conclusion of these agreements is undoubtedly a major step for BMI and its affiliates. It undoubtedly means that BMI now has a foothold abroad for the more extensive promotion and exploitation of its repertoire. This is of decided economic value and is doubly significant in view of BMI's aggressive merchandising policies. On the other hand, it is to be remembered that as of now, FIS, the British Society, is still figuratively speaking, an ASCAP stronghold. Top FIS, according to estimates of traders, is worth to the American music industry much as the Continent and the remainder of the world combined. The close accord between PRS and ASCAP is an historic one. The competition is now joined on an international level.

CAPAC Gets Handed To Twice Old Rate

Copyright Board Announces New Radio
Formula; Canadian Stations May Appeal

Continued from page 2

does less commercial broadcasting than private stations, will pay 1% per cent of its gross revenue plus 1 cent per capita of population.

Fees in the past have been based on the number of stations receiving sets in Canada. The charge was 14 cents a set with the CBC paying in fees this year compared with \$152,420 in 1951. The CBC would pay approximately \$175,000 compared with \$152,420. The CBC will pay the percentage levy only on its gross revenue from commercial broadcasting. It will not pay fees based on the amounts which it receives in grant from Parliament or in license fees.

CAPAC will have the right to examine the books of radio stations to verify their statements of gross revenue.

The amount to be paid by both

New Concert Package Tour In D. C. Area

NEW YORK, March 29.—A new concert package featuring Woody Herman & the Tommy Brothers, Dinah Washington, Mills Edwards and the Four Tones will play eight one-nighters in arenas and auditoriums around the Washington area. Tour kicks off May 16 in the capital.

The tour performed by the unit will run about two hours and will be sealed at a \$3.50 top. Abe Burrows is the producer. The tour is being produced by the package in association with Irving Field. The tour is being produced by the package in association with Irving Field. The tour is being produced by the package in association with Irving Field.

Goody to Offer 3-Speed Phonos

NEW YORK, March 29.—Sam Goody, is readying a hi-fidelity package of 100 records under the Goody label at a price of about \$125. The store has

American music business—with American firms having strong representation in Britain—is a factor in this traditional accord. The question causing much contention now is whether BMI can crack PRS.

The BMI has no deal with PRS, a BMI publisher can nevertheless collect money from British performers. The method is indirect, whereas the method whereby an ASCAP publisher collects is direct. In the case of a BMI publisher, the tune is handled abroad by a British firm, which divides the performance money 50-50 with the American publisher.

In addition to aforementioned deals with foreign societies, BMI has agreements with publishers in Italy and Germany, and has agreements—directly or indirectly—with South American societies.

The competition is now joined on an international level.

private stations and the CBC will be less than those sought by CAPAC. CAPAC asked that private stations pay four-fifths of the total per capita of population and 2 1/2 per cent of their commercial revenue. It also asked that CBC pay 1 cent per capita and 2 1/2 per cent of commercial revenue. The CBC has not six cents been made by the Canadian Association of Broadcasters, but it is known that they are very chagrined at the result. There is a possibility of court action being taken to appeal this decision.

NEW YORK, March 29.—The availability of a general manager's post for the American Society of Composers, Authors and Publishers has again come to the fore. The subject has been considered at the ASCAP members' meeting held in New York several recent and private discussions among the Society's members. The post is expected to elect a new president and other officers next month has furthered the intense interest in the possibility of naming a general manager.

Since the death of John Payne about five years ago, ASCAP has not filled the former post of general manager. It is felt in many quarters that the Society is in need of strong and experienced leadership. Many of its problems—TV, film and other unrelated fields—have been a source of concern. However, the ASCAPers are thinking seriously of a general manager's position. The kind of man needed is a Washingtonian, a politician and/or a national figure. Typical of the kind of name desired for the post are Bessie Ruml, Eric McVie, Phil Farley and John McCloy.

For the most part the ASCAP members are in favor of a general manager, while most of the old-guard publishers are opposed to the idea. However, some of the top publisher members are now admitting that the appointment of an important personage to the post would be good for ASCAP.

Meanwhile ASCAP-ers are speculating on the final results of the election of officers. Elec-

MAORI CHANT A MOTHER TUNE

NEW YORK, March 29.—Southern Music's acquisition of a Maori folk tune is the latest example of the accelerated search for new and unusual material and sounds. Tune entitled "Hoea" was picked up by Southern Music's Australian office and given the English lyric, "A Mother's Love is Your Song." RCA Victor has already waxed the melody by Jan Peerce and is rushing it to the market (March 31) as a Red Seal special in order to take full advantage of Mother's Day disk business.

Bands to Talk Cross-Plugging Biz Stimulus

NEW YORK, March 29.—Several band leaders, their managers and record agencies are preparing a meeting for the near future to consider a plan for cross-plugging between the ranks, with the objective of stimulating interest bands as a whole and helping revive the dance band business.

Thus on a dance date Billy May would be expected to say nice things about Ray Anthony, Guy Lombardo and other orksters, and when Anthony, Lombardo, etc., played the spot they would make

(Continued on page 65)

Decca Spot to Trial TV Play

NEW YORK, March 29.—Decca tries out a new merchandising gimmick tomorrow when it follows up TV spots with a spot commercial pitching an album of a composition played on the set. Gordon Jenkins, music director of the NBC-TV show, "Royal Showcase," will perform his own "Manhattan Towers," written by the ork leader for the diskery. Time, too, has been allotted to show the local outlet, WNBC.

ASCAP Announces Gen. Mgr. Vacancy

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ITOA Warns Of Levies on Lobby Music

NEW YORK, March 29.—Execs of Independent Theater Owners Association this week advised members to be on the alert as to the type of music played in their theaters. ITOA execs, when queried, stated they were not trying to "sabotage" anyone. They pointed to the possibility, however, that theatermen who played music, live or recorded, in the lobby or between shows, might be liable to a levy from the American Society of Composers, Authors and Publishers.

Theater men contacted Broadcast Music Inc., asking for listings of recorded music available and suitable for playing in lobbies etc., and not taxable. BMI disclaimed any intention of getting into the theater business, and certain BMI personnel advised theaters they would be in the clear if they used public domain tunes.

American Society is currently negotiating with film companies to cover blanket use of music since the Leibel decision. When these interim deals are concluded, theaters may be liable to be gobbled. ASCAP stated it had no knowledge of the ITOA admonition to members.

AFM Revokes Disk License Of Tennessee

NEW YORK, March 29.—The recording license of Tennessee Records has been revoked by the American Federation of Musicians, which is citing two counts for its action.

The diskery, reported to have been based in Nashville, Tenn., Del Wood hit, "Down Under," is said by AFM to have rendered on a record which was cited as being long delinquent on royalty fees owed the Music Performance Trust Fund. Reynolds, a member of Tennessee, also owns and operates the pubby, Babb Music.

Miss Wood now in New York to set a recording pact with another company. She is expected to sign with Decca.

Det. Edgewater Bonanza to G&C

CHICAGO, March 29.—General Artists Corporation hit a bonanza when it secured the rights to the room, Detroit, this year, snaring all but two of the lucrative weeks of the season.

Only other office to squeeze into the picture was Associated Booking Group, which had secured the rights to 14 available dates for Frankie

(Continued on page 62)

Capital in Concerted Push Into H. B. Field

artist, and a WSM band, together with leading record sellers from the WSM stable who will do two weeks of new recordings in the Gotham boite. WSM has arranged to broadcast the first two network spots of the "Grand Ole Opry" from the Astor when the record revenue takes over late in May.

Lloyd Cook, who is doubling as country disk promotion chief in Nashville, is expected to have moved to Nashville, where he will head the new Knoxville-based office for Capital. Cap has not had Nashville representation since the Klitzick and the two of the firm split a year ago.

Capital intends to carefully nurse its take-over of the new additions expected from various portions of the South. Ken Nel-

(Continued on page 62)

BRYSON-KEFAUVER

Finkelstein Fights For Bills Passage, Inequity, Royalty

Insists Injustice Be Removed, Principle Of Public Performance Holds for All

WASHINGTON, March 29. — Herman Finkelstein, attorney for the American Society of Composers, Authors and Publishers, told a House Judiciary Subcommittee today that passage of the Bryson-Kefauver Bill to end juke box royalty exemption would correct a grave injustice. In a hard-hitting statement before the subcommittee on Copyrights, Patents and Trademarks, Finkelstein also approved a proposal to make juke box operators pay higher prices for records than home users.

Finkelstein insisted that exclusion of the juke box industry from the law was "an injustice" which he wanted removed. He flatly opposed the suggestion that the law be amended to require payment

Royalty Higher For Jukes' Use, Sez Wattenberg

Fears Monopoly If 2c Mechanical Royalties Dropped

WASHINGTON, March 29. — Songwriters would rather see juke boxes paying royalties like anyone else than get no money themselves, Sidney Wattenberg, general counsel of the Music Publishers Protective Association, told the House Judiciary Subcommittee on Copyrights, Patents and Trademarks. Wattenberg expressed the belief that authors, composers and publishers would get more money if their royalties on records were increased from their present 2 to 4 cents per record.

But he told Congressmen, "I don't strictly for money reasons that we are down here. We are here to correct an unfair and antiquated provision in the law and to make the person who is using someone else's property for his own financial gain pay a reasonable fee." For this reason, Wattenberg opposed the suggested amendments to the Bryson-Kefauver Bill to increase royalties paid by record manufacturers.

The MPAA spokesmen favored only one of the three proposed amendments to the Bryson-Kefauver Bill.

Claims Radio Creates Hits

WASHINGTON, March 29. — Herman Finkelstein general counsel for the American Society of Composers, Authors and Publishers, crediting radio rather than juke boxes with the popularity of disks, placed the following data into the record of the House Judiciary Subcommittee hearing on the Bryson-Kefauver Bill this week.

"The songs from The Billboard's popularity list, he tabulated their popularity gain for the week of December 10, 1949. One song reached disk jockey no. five five weeks before juke box listing, one song was played on the radio three weeks before juke boxes, one song took two weeks

of a bigger royalty per record than record manufacturing houses. "We don't know just asking for more money," he said. "We do not want a charge passed on to the public just as a means of getting more money."

The ASCAP attorney told congressmen he saw only one issue, namely, "that everybody engaged in public performances for profit pays." He said, "that is the system of our copyright law. They pay in order that they may encourage writers and so that the public, when they use it privately, may have it for a lesser price. To prevent that principle merely to increase royalties that may flow to authors immediately would be terribly unsound."

Finkelstein told congressmen he considered the relative wealth of the composers and the juke box operators as immaterial. "If the principle of compensating a writer when his work is used in public for profit is sound, then everybody who uses that work for public performance for profit should pay the attorney, not I, whether they be a juke box operator or a good businessman or a poor businessman."

Quotes Fisher

The ASCAP attorney described the Register of Copyrights (presently registrar of copyrights, Arthur Fisher) as having said: "Here are people with these fancy juke boxes who are putting up something in a terribly fancy package and they are making more ribbons and making them more fancy every year, and it costs more and more money. To do it and the thing that they put into that package is this musical package. Then, they are making Finkelstein, the Register of Copyrights went on to say that the juke box people (and he said, "If you make us pay for this thing that we are wrapping up, they will put us out of the wrapping business.") said Finkelstein, "while this industry takes in \$2,000,000 or \$3,000,000, why should it escape paying royalties for the use of that property just because in 1909 the situation was different."

Rep. Edwin Willis interrupted at this point to declare that "all of this is what we have heard in the last few weeks." Rep. Shepherd Crumpacker then asked Finkelstein to discuss the proposal which would level higher royalties on records for juke box use than for home use. The attorney declared, "I have no objection."

Why Privileged?

Finkelstein objected to placing the juke box industry in the same tax-free category as religious, charitable and educational organizations. (Continued on page 34)

House Group Weighs Bill's Fate In Closed Session; Time Runs Short

WASHINGTON, March 31. — The House Judiciary Subcommittee on Copyrights, Patents and Trademarks went into closed session today (31) to deliberate the fate of the controversial juke box royalties issue. General opinion was that, no matter what the outcome of the vote, the closed-door huddle may be, time has virtually run out for decisive action. The subcommittee's report on the Bryson-Kefauver Bill either in its original form or in amended form will be introduced in the Congressional timetable calls for priority to top legislation, including tax-free status, and is being preparatory to an earlier-than-usual vote on the bill, scheduled for next week, in connection with important election campaigns. It appeared that the subcommittee is opposed to two of the three proposed alternatives to the original Bry-

COURTESY OF DC STAFFERS

Schulman

Favors Amendments

Sez Writers Hold The Gag; Juke Ops Want Cheap Ride

WASHINGTON, March 29. — John Schulman, general counsel of the Song Writers' Protective Association, came out this week in favor of all three suggested amendments to the Bryson-Kefauver Bill to end juke box priority. In testimony before the House Judiciary Subcommittee on Copyrights, Patents and Trademarks, Schulman viewed the juke mechanical royalties of 2 cents a record should be dropped, but he said he would not object to raising the royalties to as much as 6 cents a record if mechanical royalties were not dropped altogether. Schulman did not oppose a third amendment which would set up separate prices for juke box and home-use records.

Schulman told congressmen he favored the complete elimination of compulsory royalties because he believed this provision encouraged rather than helped create monopoly. "One of the reasons you have so few record companies any size is the compulsory license," he said. "If I want to go into the record business tomorrow, I cannot get Bing Crosby, Guy Lombardo, the Andrews Sisters, Fred Waring, the Ames Brothers, Johnny Mercer and others. They are all tied up under exclusive contract with one company. The reason the record companies cannot afford to pay more royalties, Schulman quoted Arthur Fisher, registrar of Copyrights, as saying that the Records Company made \$1,514,118.47 last year on an invested capital of \$18,325,358.90. He said, Decca has accumulated an earned surplus of \$23,900,000.00. Schulman also quoted The Bill-board as reporting that Capitol Records had a net profit of \$3,300,000.00, doubled its 1950 gain, with total sales of \$12,385,544, an increase of \$1,669,229 over the previous year.

No License

Schulman told the committee, "I think even the record companies would be better off if that compulsory license were removed, because they would bring out more songs and not merely re-record something which somebody else has put out. The more we need in this country is the publication and recording of more songs, not more copies of one song. I think that is healthy. This makes more writers, makes more singers, and that is what competition is all about."

At this point Rep. Edwin Willis told him, "This amendment was made short by the committee. I must say I don't realize (Continued on page 34)

Round-Up So Far

At last week's (26) wind-up public hearing on the bill, three alternatives, two witnesses who supported the original Bryson-Kefauver version and one pro-Bryson-Kefauver witness recommended an adoption of the alternatives as well as the Bill. Spokesmen for disk manufacturers vigorously opposed all three alternatives as well as the original

BRYSON-KEFAUVER

Decca, MGM Large Take-It-Easy

Execs Say Long, Careful Study Needed; Broad Subject of Bill Involves 4 Groups

WASHINGTON, March 29. — Opposing suggested alternatives to the Bryson-Kefauver Juke Box Copyright Bill as discussed at a take-it-easy attitude was urged upon the House Judiciary Subcommittee on Copyrights, Patents and Trademarks by three disk-maker witnesses: Frank Walker, general manager of MGM Records; Samuel Yaman, Secretary of Decca Records, and John Griffin, executive secretary of the Record Industry Association of America.

Walker described the three suggested revisions as well as the Bryson-Kefauver Bill itself as dealing with "one specific group rather than all the parties involved." "What I want to see is not some legislation which brings results to just one group out of this four," he said. "How about the artists? How about the musicians? How about the recording companies themselves who make the records? There are four groups involved and that is what we should be talking about. But here we are talking about only one."

Careful Study

Declaring that the subject "needs a study and a long and careful study," Walker suggested the entire industry represented in talking over a possible solution preparatory to legislation or procedural steps. "It is a broad subject," he told the committee, "and it is best to leave it alone until there is some study of the thing that can

NOT TOO GRIM

Walker's Cracks Pull Big Laughs

WASHINGTON, March 29. — Frank Walker, general manager of MGM Records, drew a laugh when he replied to a question put to him by Rep. Shephard Crumpacker Jr. at this week's hearing on the Bryson-Kefauver Bill before the House Judiciary Subcommittee on Copyrights, Patents and Trademarks. Crumpacker asked, "If you are going to make a choice among the three suggested alternatives, choosing royalties, but fees of the legislation of these three evils would you prefer?"

Walker replied, "Well, that is very much like giving a man who is condemned to die the choice as to how he will die—whether by hanging or gas or the electric chair."

The MGM executive later drew another big laugh when he ended his testimony, saying he was cut off short by his remarks. "I am a moderate witness yet to be heard," he said, "but this bill cannot be passed in maybe three years or so, I would like to have another chance."

(See separate stories for detailed arguments pro and con.) Supporters of the legislation said the bill was only a "minor inequity" under which juke boxes are exempted from paying royalties, but fees of the legislation said the measures would impose a heavy and discriminatory burden and would discourage disks. Proponents of the legislation, however, said the measures would be workable and conducive to "more fair" returns to artists and composers. But the disk-maker spokesmen contended that the result would be to "more fairly" return to artists and composers the two of them warned that separate bills would probably be introduced if disk makers refusing to manufacture juke box labels, with a consequent loss of this source of revenue. (Continued on page 34)

be made of it." Asked how long he thought it would take to complete such a study, Walker said he didn't know. "I can only tell you that the copyright law has been in existence for 43 years, and I don't know if it could be changed that the bill and the three alternatives to it fall to correct anything, adding "only confusion."

Walker said the proposal to hike the statutory royalty on disks would force a rise in the price to consumers of around 10 cents a disk for every 2-cents-a-disk increase.

Yaman, speaking for Decca Records, told the subcommittee that the present amount of payment "is fair and equitable." He said, referring to one suggested alternative, "Private royalty agreements would raise costs to the public and would undoubtedly add to the confusion." (Continued on page 34)

Fowler Says Jukes Important Hit-Builders

2d Only to Radio, Legislation Would Cramp Promotion

WASHINGTON, March 29. — William H. Fowler, vicepres of Capitol Records, Inc., opposing the Bryson-Kefauver Bill and three suggested alternatives to that bill, declared that "coin machine operators are of importance only to the radio disk jockey in promoting or exploiting a new record." He said the proposed legislation would be of an old time, so that it will reach the maximum in consumer sales observations. He said the proposed legislation would wriggle this source of disk-label promotion. He voiced belief that coin machine operators "work to the benefit of the composers and publishers and to the ultimate benefit of American Society of Composers, Authors and Publishers and the federal government itself."

Paid Snoopers?

Assailing a proposed alternative to set up separate juke box operators, Fowler said this would give rise to a fantastic po-

(Continued on page 34)

Raine Smacks 3 Alternatives

WASHINGTON, March 29. — Kenneth E. Raine, Columbia Records, Inc., opposed as "complicated" and "unfair" three suggested alternatives to the Bryson-Kefauver juke box bill. Testimony before the House Judiciary Subcommittee on Copyrights, Patents and Trademarks, Raine declared that a proposed alternative to eliminate the entire compulsory licensing system, by requiring copyright act "would abolish carefully thought out provisions against monopolizing field adopted by Congress in 1909 after years of study."

Taking up alternative No. 2 to raise the 2-cents-a-disk mechanical royalty on disks, Raine said this would hike the price of disks to all consumers, and also declared that "there is no excuse or reason in throwing the burden upon buyers of disks." He said, "As for alternative No. 3 to establish separate home-use and juke box labels, juke boxes would pay stiffer royalties, and this would be impractical" (The Billboard, March 29).

He voiced belief that the aim "is to assess the cost of this source of revenue." (Continued on page 34)

House Grows Weighs Bill Royalty Higher for Jukes

Continued from page 32

ence and stimulation for retail sale of records.

Rep. Joseph Bryson, chairman of the House Judiciary Subcommittee on Copyrights, Patents and Trademarks, voiced hope that legislation of some kind could be sent to the floor, and Chairman Emanuel Celler, of the House Judiciary Subcommittee, urged passage not only of the original Rine-Kefauver Bill but also of the alternative to set up separate labels for home use disks and juke box disks. Rep. Edwin E. Willis, however, has been indicating coolness to action on any legislation without further study, particularly in view of the willingness voiced by several of the witnesses for a get-together confab.

Willis asked several of the witnesses last week, one by one, whether they would be willing to sit down together and seek a solution either by suggesting proper legislation or by establishing procedure which would not require Congressional authorization. Willis got favorable replies each time he posed the question. At one juncture, Willis asked Samuel Yaman, of Decca Records: "Do you think there would be possibility of these different groups, the manufacturers who are group number one, let us say, and the composers and authors who are group number two, and the juke box operators who are group three, and the American Society of Composers, Authors and Publishers who are group number four, is there a possibility of all of them getting into a room together and resolving this problem? Do you think that is practical? Let us put it this way. Representing your group, you would be willing to meet and undertake that I do not say today or tomorrow."

Industry Probe?

When Yaman replied that he thought discussions of any problems affecting the industry could properly be taken up by representatives of all segments in an industry-wide conference, Willis said, "Well, you say now in effect, and the previous witness (William R. Fowler, vicepres of Capitol Records, Inc.) said—that would be the real way to do it, to let it away from Congress and let you men work it out."

Schulman in Favor

Continued from page 32

until hearing you that he had such much merit.

As for the mechanical royalty provision remains in the bill, however, Schulman advocated raising it to as much as 6 cents because no other prices in the world have remained at the 1909 rate. The 2-cent mechanical royalty rate on records was set under a 1909 law. "Songwriters are human. They have wives, they have children," Schulman declared. "Nobody gives them their rent at 1909 prices. The butcher doesn't sell them meat at 1909 prices."

"Consequently if the mechanical royalty provision is not repealed," he said, "even though the Rine-Bill is passed, I think the 2 cents should be raised, because if capital can double its profits in one year, it certainly isn't losing money on the writer." Schulman protested that, under the present law, the songwriter is the only one who can be bargained with and cannot be bargained up.

Schulman compared the juke box operator to a man who wants to sit in a Pullman seat for the price of a coach ticket. "The man that I pay for a coach seat doesn't entitle me to ride Pullman," he declared. "What the juke box operators are saying is that, because it only costs \$8 to ride by coach, they should be entitled to ride Pullman for the same \$8. It just doesn't make sense. It doesn't make sense because riding Pullman is not merely a convenience for them; they make money out of that extra luxury."

Schulman told the committee he did not object to the inclusion of a provision requiring juke box operators to pay more for their records than people who buy them for private use. "It is an alternative way of collecting the performing fee," he said, "because the Pullman privilege is the performing fee and you can either buy your ticket at the window, you can buy it from the hotel porter or you can pay the conductor on the train for it. The main thing is that the Pullman excess has to be paid."

fellows get together and do it. Now when I asked whether you would be willing to do that, I meant to do it with me, and I meant to reach a reasonable solution."

Yaman said, "We would certainly go into such a discussion of good faith and would endeavor to arrive at a reasonable solution."

Sixty-two of proposed witnesses for the legislation—John Schulman, Songwriters Protective Association, and Herman Fine, general counsel for American Society of Composers, Authors and Publishers, and the Rine-Kefauver, Music Publishers' Protective Association—was not sounded out on the idea of industry-wide confab, so they did not get on this subject. Rep. Shepherd C. Conspack, Jr., author of two of the three suggested alternatives, sought repeatedly to get a counting of noses among the witnesses as to which of the alternatives they would consider easiest to live with. The disk-maker spokesmen were opposed to all of them, but the Bryson-Kefauver provisions were unanimously behind the separate juke-home labels suggestion. The subcommittee members decided to deliberate briefly and deciding to postpone deliberation until a later date, shelving the legislation, outrightly casting a defeat vote on adopting legislation without recommendations. Only the latter step could send the legislation to the full committee action by the full committee would be necessary before any legislation could reach to the floor of the House.

Finkelstein for It

Continued from page 32

"The juke boxes do not make any unique contribution to our national interest," he said. Finkelstein also could not see any reason why the House subcommittee should consider the plan that a requirement of royalties would complicate the juke box industry's methods of doing business. He indicated that the juke box industry could keep books as well as the record industry.

In answer to the argument that juke boxes help make songs popular, Finkelstein, placed in the committee record a national song popularity survey based on hits from "The Billboard" lists. He said it showed most songs were popular on the radio before the juke boxes touched them. "In no case," said Finkelstein, "did a song become popular on the juke box before it became popular on the radio." A survey conducted the last week of March, he pointed out, and thus was completely up to date. As for allowing juke box royalty exemptions because they help to make songs popular, Finkelstein said the same argument could be used for radio and Broadway shows, which also help make songs popular.

Fowler Says Jukes Important

Continued from page 32

licensing operation. "Who is to prevent the coin box operator from walking into any photograph record store and buying a photograph record intended for home use, without the distinctive label, and playing such record on the coin-operated machine?" he asked. "What about the type of operation where the customer gets his coin into a receptacle on the counter and the playing machine is at some remote location? Many coin machines are placed in the basements or kitchens of restaurants and night clubs to be out of the way. The sound can come over a loudspeaker on the wall or in the booth. Will you have an ASCAP snooty around like gas meter readers and flashlight men to examine millions of records to see if they bear the distinctive label?"

Fowler said "it is certainly conceivable that if the coin machine operators were to fail, the results could be well disastrous to all the intersecting facets of the music industry and that in turn, the federal government could suffer a substantial loss in revenue from the federal excise tax on records and from the federal income taxes paid by the business and corporations and thousands of indi-

Continued from page 32

Kefauver bill; namely, the one to authorize higher royalty charges for juke box records than for records used privately. But he emphasized that he would support the amendment only if it would make a misdemeanor on the part of a juke box operator to play a record that had been manufactured for home use."

Answering a claim of small juke box operators that they could not afford to pay royalties, Finkelstein declared that he could help but feel that a personal liability to pay for one piece of property belonging to another was no justification for giving him the right to use it freely. "I cannot reconcile that concept in my own mind with our way of life."

He said that fear of monopoly made him hesitate to support any other proposal which would eliminate the present mechanical royalty rate of 2 cents. He said that some music publishers have told him they would like freedom to make their own royalties, but he added, "We couldn't very well survive if the compulsory mechanical royalty were abolished."

"There would be a serious threat of monopoly if this section were passed," he said. "The Rine-Kefauver bill," he said, "because the record companies who have the right to make exclusive deals with artists, would dictate the terms in which they will make music."

"Very few people realize," Wattenberg continued, "that in the vast majority of cases the publisher doesn't get the full statutory fee of 2 cents. He is forced by economic pressure on the part of the record company to take something less. It may be a cent and three-quarters, it may be a cent and a half."

Take It Easy

Continued from page 32

with a payment to the owner of the performing right," and he said to make a special group of records is affected.

Under a cross-fire of questions from the House Judiciary Committee and L. James Harris, subcommittee chairman, Finkelstein said that "the composer has the greater opportunity to make money the way the artist does now." He said he is going to have a dozen performers, one of which are likely to be successful. And he said, "If he is obliged to tie himself down to the disk-makers 'in a special business of manufacturing a separate file of records for juke boxes which is little else than what you think of the manufacturing and the storing problems involved in the record business," he said.

Chairman Celler questioned Rine about the relationships of coin-operated records with the Broadcasting System. Rine said CBS is a radio-TV network and also has a net-manufacturing interest, but he said that Columbia Records is "an entirely separate business."

viewals engaged in the same machine and record industries."

Describing the suggested alternative of hiking the statutory royalty fee as one which would "play havoc with the economic life of the industry," Fowler reminded the subcommittee of a study by the National Music Publishers' Association leading manufacturers paid to composers and their publishers only \$100 in 1940 in royalties. It rose beginning 1946, averaging more than \$5,000,000 a year for composers. He said that in 1950 the amount was 6.9 percent of the total net sales from records and sheet music, or equal to nearly 100 percent of their net profits before taxes. He said, "Surely from this figure it can be realized that there is no fat in the record industry today and that any additional fee must come from some other source or sources."

According to Fowler, the proposal to remove the statutory royalty entirely and leave the composer to negotiate his own terms would "provide an ideal bodied for the growth of monopoly." He said that the proposed law, however, "You gentlemen gave us the impression last Friday that perhaps you are not serious about this first proposal."

low as 1 cent, because, if a music publisher or an author or composer wanted a 100 percent record, he can only go to RCA Victor and, since RCA Victor is in the driver's seat, he can get any record of your song, but we cannot pay you 2 cents. That happens every day."

Wattenberg told the subcommittee that the 2-cent record royalty is paid less than half the time. "Only in a comparatively few instances, where you have made by a company of renown, a novelty song," he said, "can the publisher get the 2-cent rate. Most companies say, 'I want this published,' and keep the 2-cent rate." Wattenberg said that the fear of monopoly which made Congress pass the mechanical 2-cent Congress royalty law 1909 could not be understood by music publishers today. Rep. Owen Harris asked him to amplify his statement that some music publishers feared elimination of the 2-cent royalty provision would put them out of business.

"This is because of the fact that there are about a thousand record publishers," Wattenberg replied, "while there are perhaps 8 or 10 times as many record companies which dominate the industry."

Raine Smacks

Continued from page 32

edly enable only one performance of many songs to be offered to the public. He said that the public of the opportunity that now exists to make a selection of artists and accompaniment as in record companies." He said it would limit employment among artists and accompaniment as in recording studios and factories. Asked by Representative Willis whether he put the industry-wide confab on the subject might be advisable, Yaman said, "I don't see what any problem affecting the industry are worth while, and I do not see how this could be an object, nor would I object to getting a meeting and looking forward to it."

Griffin, speaking for small disk manufacturers, said the proposed legislation would put the small manufacturers out of business. On the question of separate juke box and home use disk labels, Griffin said the practice would be impossible. He said that manufacturers have little control over the sale of disks, and "any regulation you set up will be a burden on the industry is lost by reason of the fact that so many of these records are sold at retail or whether it is going to have to get back to one fundamental in the record business, and that is the control of the sale of disks. It is going to be a hit before it is made. There are exceptions to the rule, but in the majority of cases we do not know whether a record is going to do well in a juke box or at retail or whether it is going to sell at all until you let it out actually into circulation." He said that this "goes for the large manufacturers as well as the small ones."

BIZ BOOSTER

ND Promotes Disk Trade By New Plan

Continued from page 32

velopment in neighborhood store promotion.

The first two numbers of the check of store sales, are played on the Seymour show at 4:45 p. m. daily.

The top 25 of the week are placed on a placard and distributed to the stores for window display.

Stores are identified by point-to-point, and by the name of the store, as well as the "Robin Seymour Recommended Record Stores of Detroit." The plan is reiterated on the air that "the music we can buy tonight is the music we can buy tomorrow." With cooperative sponsors limited to twenty, in order to keep it from becoming a store show, there already a waiting list of would-be sponsors. First series of six weeks will be followed by a second series in renewing all twenty for a second record for six weeks and a third record for a participating show.

The
RAY
ANTHONY
Capitol
Recording of

CAPITOL 1912

Capitol

Both Sides of the Coin Data in Billboard

WASHINGTON, March 29.—The Billboard was cited exclusively more than a score of times as source for data placed into the official hearing record by spokesmen for both sides in the controversial Bryson-Kaufner Copyrights, Patents and Trademarks. The Billboard's columns were cited frequently by pro and con alike that one witness commented in an off-the-record said that he was quoting "chapter and verse from the music industry's Bible." At one juncture, when John Schulman, general counsel for the Songwriters' Protective Association, was quoting from an article in the current issue dated March 29, he told the subcommittee that the issue "is that shouldn't have been out yet, but it's Saturday's (29) Billboard, I think." Rep. Joseph Bryson, subcommittee chairman and a co-sponsor of the Bryson-Kaufner Copyright Royalties Bill, said smiling, "that must be a very alert newspaper to give news three days before it comes out."

Cites Facts, Figures
Schulman in his testimony drew on facts and figures of the difference between the Billboard and the box-score by pro and con. He showed every witness he cited the publication as source for information an equal number of times in the Billboard. The Billboard was cited as authority for any tunes mentioned in the "honor roll" category. A subcommittee member, too, cited the publication. This occurred when Rep. Edwin R. Raine, Columbia Records, about the amount of statutory royalties paid by the distributors to authors and composers. Raine testified that Columbia alone paid \$1,250,000 last year, and reference was made to a brief filed with the

office of Price Stabilization last June showing that five disk manufacturers paid almost \$30,000,000 in mechanical royalties during a 5-year period. Willis commented that this would amount to \$6,000,000 for the five major companies per year. The Congressman then mentioned that Howard S. Victor Records, had cited The Billboard as source for a news item that the American Society of Composers, Authors and Publishers collected \$14,000,000 in public performance fees in 1951. Willis said that since these were the highest figures of that kind in the drawing, they would stand as official unless challenged.

Col. Records Laps Earl and Townshend

NEW YORK, March 29.—Columbia Records this week promoted Albert B. Earl to executive assistant and director of consumer relations and Irving Townshend to advertising manager. Both executives have been with the company for some time. The promotion was made by Goddard Lieberman, executive vice-president. At the same time, the diskery moved Howard Scott from the engineering department to the company's division as assistant to David Oppenheim. Earl, who joined the company in 1946, was named as its new top manager in 1950. In his new post he will be in charge of special projects co-ordinating departmental activities and act as liaison between the executive offices and the divisions of Columbia. He will report directly to Jim Conkling.

Townshend joined the company as promotion manager in November last year. He will continue to handle sales promotion duties in addition to those of his new position.

NEW YORK, March 29.—The growing but still infant television disk jockey film business is meeting with opposition from some publishers on the matter of clearing song use by the film producers. It is true there are publishers who are perfectly willing to do so, but to those of his publishers are in the minds of the publishers are: (1) Is the use of a recorded song with a filmed background considered a "mechanical" or "production use"? (2) Is it a dramatic or production use? (3) Do publishers have the dramatic and production rights on all the songs in their catalogs?

The two major firms making TV disk jockey films, United Artists-Tele-Discs and Columbia TV Artists, thus far have been able to clear many current pop items and a fair amount of standards. The film producers, of course, are seeking as many standards as possible, while the publishers are usually reluctant to clear standards. Thus far the Broadcast Music firms have been most co-operative, the several American Society of Composers, Authors and Publishers will have gone along with the film producers.

Some publishers believe that the use of recorded songs in films is a grand right in that the film combined with the phonograph recording is the nature of dramatic or production right. Not being sure of their position on this subject, the publishers don't take along with the film firms.

Some publishers won't take any position on the problem at all, but others are reluctant to the individual publisher to make a decision.

Both Tele-Discs and TV Artists agree that some publishers are completely unco-operative in the matter of clearing their standard songs zealously. Several have agreed to license their songs to the film companies and will take two or three new tunes

8 DISKERS PAY \$33K IN FEES ON "MULE TRAIN"

WASHINGTON, March 29.—Testimony before the House Judiciary Subcommittee on Copyrights, Patents and Trademarks was placed on record stating that eight record companies alone paid \$33,182 in license fees to the composers and publishers of the tune "Mule Train." The figure was listed among others in a study reportedly made by a firm of certified public accountants. It showed the eight record companies also paid for:

"Some Enchanted Evening" \$51,200
"Riders in the Sky" . . . 50,231
"The Third Man" 47,073
"Theme" 45,023
"How High the Moon" . . . 35,901
"Good Night Irene" . . . 34,990
Several of these tunes are reissues, that is, they returned fees to the composer and publisher many years ago, according to the witness, William H. Fowler, vice-president of the Capitol Records Company. Today, he said, the tunes again are earning their composers and publishers great sums from many sources.

Col Records Has 3-Speed Disk Player

NEW YORK, March 29.—Columbia Records, Inc. is set to market a three-speed record playing attachment. This will be the first time the diskery, which previously had merchandised an LP attachment, has made a player capable of handling all speeds available. It is reported that the attachment is being manufactured by the Synchronic Radio and Electric Corp. in Boston and will retail at \$12.95.

Movie From Bz Drawing Opposition

At the same time, These publishers consider the TV films a good exploitation medium for the current public. Both film companies also point out that the can circumvent publishers objections as to what type of rights these are by the interpretation they give the songs on film. They claim to have done this in many instances.

The TV firms are also known to make different types of films for ASCAP or BMI tunes. On several BMI songs the film comes in to actual synchronization, while on ASCAP songs the film interpretation is much broader. One production technique being used calls for such a broad interpretation on film that a half dozen different recorded songs can be used with the same film strip.

Cleffers May Settle Valando Case Amicably

NEW YORK, March 29.—The large group of songwriters held what was termed a "final" meeting on March 29, there was a general belief that the cleffers would amicably settle their beef over the nature of the Valando overpayment of money claimed to be overdue. Valando is said to owe about \$38,000 to over 80 writers—\$13,000 of which allegedly went to Benny Benjamin and George Valando, who are contract writers.

It is reported that several other publishers may be faced with similar writer actions. The matter of delayed payments to writers.

PALINDROME

Cry to Halo
Try or Try
Halo to Cry

NEW YORK, March 29.—Melow Music, owner of the hit tune, "Try," yesterday called for songs to "cease and desist from further steps in connection with the sale, distribution and promotion of the song, 'Try,' tagging the effort a "direct infringement" of the Melow copyright.

In a letter to the Hollywood publicity, Frederick E. M. Ballon, attorney for Melow, asked that all copies of Capitol's dishing of "Try" be recalled, and rejected a reported offer by Cliffe Stone of 25 per cent of the publisher's profits for authorization to continue exploitation of the song.

The letter, copies of which were sent to Capitol Records, Broadcast Music and the Columbia, National and Mutual networks, reads in part:

"Our attention is directed to the fact that there appears under your name on the Capitol record clearance to what purports to be a clearance by BMI. We are advised that the song, 'Try,' was rejected by BMI and therefore could not possibly be cleared through BMI. That your purported reference to such fact is false, misleading and wholly improper.

"We are further authorized and directed that you will be held strictly accountable for all revenue received by you in connection with the song . . . as well as damages sustained by our client."

Capitol Inks Franz Waxman

HOLLYWOOD, March 29.—Franz Waxman, winner of the Academy Award for best score in the musical score division, this week inked a term pact with Capitol, with the local firm setting up his first session for May. Deal calls for a minimum of three albums per year.

Waxman won the prized film award for best score in the dramatic operas, "Sunset Boulevard" in 1950 and "Piaf in the Sun" in 1951. Waxman will direct the Los Angeles Festival Orchestra in a variety of material, which will feature classical and popular groups.

Set Sales Off In Dept. Stores

WASHINGTON, March 29.—Department stores realized 33 per cent less from the sale of radio, phonographs and television sets last January than they took in during the same month of the year before. Their inventories were 55 per cent under those of last year, the Federal Reserve Bank reported.

On a nationwide off of records, sheet music and instruments which in January were 11 per cent below the same month of the year in 1951. Stocks in the latter category were 8 per cent less than the previous year.

Capitol 1912

For several weeks past, Valando and his attorneys have met with individual writers, writers groups and representatives of the Songwriters' Protective Association. It is reported that several other publishers may be faced with similar writer actions. The matter of delayed payments to writers.

SIPA brass points out that writers have no desire to "force publishers against the wall." Writers, they say, must have good publisher relationships but will not go to a publisher "with hat in hand."



Spier, Bourne In Coin Tangle

NEW YORK, March 29.—Attorneys and accounts for Saul Bourne and Larry Spier have been huddling the past week, trying to reach agreement on the final financial settlement of Spier's termination of employment with Bourne. When Spier joined Bourne's ABC firm some time ago, he brought in three years' worth of the contract and for Spier to split profits with Bourne 50-50, after all ABC expenses, overhead charges, etc. had been deducted.

Spier's claim is that Bourne threw in about \$25,000 worth of Bourne music expenses on top of ABC expenses for the period during which the tunes were pushed. At week's end no final deal had been made. Spier, of course, is not operating three firms of his own.

Masterworks Get TV Plug

NEW YORK, March 29.—The Douglas Edwards CBS-TV news show, sponsored by Columbia Records, will spotlight the diskery's masterworks artists during commercial beginning April 8.

Tenor George London kicked off the first spot in a projected six week-long campaign on the two-o'clock, airer. It followed April 10 by Eleanor Steber, soprano. Artists will appear in person, plugging their latest release.

Radio Creates Continued from page 32

to reach juke boxes and five songs took one week.

Of 14 songs reaching disk jukeboxes before juke boxes during the week of March 24, 1951, one was five weeks earlier, and four were weeks earlier, three were two weeks earlier, eight were one week earlier. Pinkstone also said that four songs were on juke box lists before on disk jukeboxes played them.

Don Mossman Of Joliet Makes The Switch That Had To Be Made!

WHO is producing the millions of weapons our Armed Forces need to defend America?

The answer is . . . all kinds of companies . . . big and little . . . in all sections of the country.

There are, of course, companies like RCA, with fine laboratories, skilled engineering staffs and mass production facilities.

But there are also thousands of little companies run with skill and courage by men like Don Mossman, who tackled and licked a mighty tough job for our Navy.

Who is Don Mossman?

Don Mossman has been a landubber all his 43 years.

Born in Nebraska, he was educated in Missouri. He stuck to the land, even when it came time to go to war, joining the Army as a 2nd Lieutenant in 1942 and coming out as a Major in 1945.

Now he manages D. P. Mossman, Inc., a small switch manufacturing plant employing only 45 people, that is located in Joliet, Illinois . . . which is just about as far as you can get from the sea in this country.

Even though he proudly states that he makes more different types of push, turn and lever switches than any other company in the world, it is probable that until recently the Navy knew as little about Don Mossman as he knew about the Navy.

But because of the teamwork that exists between America's industrial firms, big and little, Don Mossman right now is making a major contribution to the effectiveness of every Navy task force and the safety of all the men in them.

The Navy Needs Information Fast

The Combat Information Center of major Navy ships is the very heart, brain and nerve center of a modern task force. Called the C.I.C. for short, it is the central point to which is funneled all vital battle information from radar, radio, telephone and other new, secret types of electronic equipment.

That information must be assembled and analyzed instantly and sent out with the utmost speed to every element of the task force . . . ships, aircraft and submarines.

Even a few seconds delay in getting this information out can mean the difference between victory and disaster — and the loss of ships and American lives.

Three years ago the Navy asked RCA to design and build a communications console that could send out such information in exactly the time it takes to push a button. Our top engineers went to work on this and finally designed a model that would do the job.

Their design, however, called for a very complicated switch that just didn't exist.

The RCA purchasing department went to companies experienced in complex switching devices. Many of these companies said it was too complicated — it required up to 889 different parts. Others said it was impossible. And still others were too busy with defense work of their own to divert their skilled manpower to our switch.

Only two firms expressed any interest in the switch at all. D. P. Mossman, Inc., of Joliet, Ill., was one of them.

Mossman's Switch Does The Job

To Don Mossman our sketch presented a challenge. With the help of his father who had founded the company, he made up a rough sample and our engineers saw at once that he was at least a year ahead of the only other company willing to try.

From that time on, Mr. Mossman and RCA engineers worked closely together.

At least once a week for the next three months, Don Mossman came to our engineering headquarters in Camden, N. J., to coordinate the development work on the switch.

To speed the work and get closer to RCA, he went up to Danbury, Conn., and made arrangements with the Capitol Machine Company of that city to produce the switches. Capitol itself is a small machine manufacturer and makes spray baking equipment for such things as fountain pen cases, lipstick holders, and clock parts. It had exactly the right kind of tools and skilled craftsmen needed to build the parts for the switch.

Under Don Mossman's direction, 18 of Capitol's 25 employees worked in shifts for 60, 70 and 80 hours a week.

Because of the Navy's urgent need for the new console, we assigned an expeditor to the job, and he went all over the country in search of the necessary materials.

After four weeks of this intensive effort, the first engineering model of the switch was completed at 3 a.m. on a Monday and delivered that same morning at 7 o'clock in Camden. By the next morning we had Navy approval, and production of the new C.I.C. console was started.

119 Other Companies Are On The Team

THE combined skills of Mossman and Capitol and RCA . . . in Joliet and Danbury and Camden . . . made the switch that had to be made.

But, these companies are only three members of the team producing the new C.I.C. console for the Navy.

In all, we have called on 119 other companies to supply us with parts or materials in connection with this order.

68 per cent of these suppliers, like Don Mossman, are classified by our government as "small business" firms. They receive 71 per cent of our purchase orders.

These companies are located in all parts of the country, because no one region has a corner on production facilities, skilled management and skilled workmen needed to do the job.

In all, there are more than 5,000 suppliers with whom we are working day in and day out producing quality products for both the Armed Forces and the nation's consumers.

Many of these are very small companies. Actually, 70 per cent of all the companies who supply parts and materials to us are classified by the government as small businesses. About half of our suppliers employ less than 100 men and women.

But no matter whether they are large or small . . . no matter where they are located . . . the members of this All-American industrial team pool their skills and their resources to get the job done. Together, in peace and war, we serve America!



RADIO CORPORATION of AMERICA



World Leader in Radio—First in Television

...Like it never was swung before!

Jerry Shard's

record of

"WASHINGTON"

AND

LEE

SWING"



NO. 2021



Over for
"YES SIR, THAT'S MY BABY"

THE BILLBOARD Music Popularity Charts

For Reviews and Ratings of Radio
and TV Shows See The Billboard
Radio-TV Show Charts (Radio
Section).

HONOR ROLL OF HITS

The Nation's Top Tunes

The nation's 10-top tunes, THE HONOR ROLL OF HITS, is determined by a scientific tabulation of various degrees of each song's popularity as measured by survey features of The Billboard's Popularity Chart based on reports received March 26, 27 and 28.

Last
Week

This
Week

1. 1. Wheel of Fortune

... By Benny Benjamin and George Weiss—Published by Laurel (ASCAP)

RECORDS AVAILABLE: Bill Slaton-M. Rowe, V 20-4320; Corifalls, Atlantic 950; F. Carle, V 20-4320; A. Gosselin-M. Scott, Greenleaf, C-100; Four Flames, Specialty 423; J. Williams, V 20-4340; H. Hanes, Dec 4280; S. Kay, Cap 3964; E. Light One, From 1210K; M. Hanes, Dec 4280; S. Kay, Cap 3964; A. Pyper, Dec 2967; J. Scott, Cap 4440; K. Star, Cap 1641; T. Thomas, King 1010; D. Washington, Mercury 5247; B. Wynn, Mercury 5776; E. Wilson-S. Gale, Derby 787; B. Williams, MGM 11172.

ELECTRICAL TRANSCRIPTION LIBRARIES: Dave Terry, Associated.

3. 2. Blue Tango

... By Leroy Anderson—Published by Mills Music (ASCAP)

RECORDS AVAILABLE: L. Anderson, Dec 2776; L. Baxter, Cap 1946; F. Carle, V 20-4342; J. Gosselin, Mercury 5017; D. Hanes, Mercury 5790; G. Lanes, Dec 2832; J. Thomas, Mercury 5246; H. Winterhalter, V 20-4318.

ELECTRICAL TRANSCRIPTION LIBRARIES: Julian Gould, Lamp-Work; Dave Terry, Associated.

4. 3. Any Time

... By Herbert Rappaport—Published by Hill & Range (BMI)

RECORDS AVAILABLE: E. Arnold, V 20-2702; F. Carle, V 20-4318; E. Fisher & H. Winterhalter, V 20-4309; A. Hanes, Mercury 4490; S. Hanes, Dec 2400; Lee & Tris, Inters 4006; M. O'Connell, Cap 1975; S. Oliver, 27972.

ELECTRICAL TRANSCRIPTION LIBRARIES: Slim Ernst and WM Co., Thaurau; Spade Cooley, Standard; Leroy Brown, Lamp-Work; Alan Holmes, Associated.

2. 4. Cry

... By Churchill Kolman—Published by Melrose (BMI)

RECORDS AVAILABLE: E. Bailey, Coral 4490; B. Carey, Capitol 107; P. Chaney, Dec 2827; B. Farnell, MGM 11171; Four Kings, Cap 1875; S. Franklin, International 101; G. Lanes, Mercury 5797; J. Gray, Decca, 61411; D. McPherson, Dec 4454; A. Hanes, King 1514; Lee Tris, Inters, V 20-5434; V. Lane, Lones 1159; B. McPherson, Derby 785; J. Ray, King 6840; C. Simpson, Atlas 1005; C. Taylor, Mercury 4282; J. Vail & M. Winterhalter, V 20-4300; B. Williams, V 20-4426.

ELECTRICAL TRANSCRIPTION LIBRARIES: Only Dawn, Thaurau; Jerry Gray, Standard; Glenn Oser, Associated.

5. 5. Tell Me Why

... By Al Alberts and Marty Gold—Published by Spinet Music Co. (BMI)

RECORDS AVAILABLE: H. Bailey, Coral 4042; F. Carle, V 20-4310; E. Fisher & H. Winterhalter, V 20-4444; Four Aces-M. Alberts, Dec 2760; Four Tones, V 20-4427; T. Gosselin, Royal 4004; S. Kay, Cap 7779; R. Lee & G. Martin, Dec 2760; S. Marlowe, Mercury 5247; S. McDonald, Cap 1967; Swann, King 4515; D. Washington, Mercury 5247.

ELECTRICAL TRANSCRIPTION LIBRARIES: George Simon, Associated.

9. 6. Blacksmith Blues

... By Jack Holmes—Published by Hill & Range (BMI)

RECORDS AVAILABLE: E. Bailey, V 20-4332; B. Darnell, Dec 2760; T. Hanes, Dec 2832; J. Gosselin, Cap 1967; E. M. Moore, Cap 1922; A. Hanes, MGM 11171; S. Oliver, Dec 27972.

ELECTRICAL TRANSCRIPTION LIBRARIES: Julian Gould, Lamp-Work.

6. 7. Please, Mr. Sun

... By Gus Arnheim and Sid Frank—Published by Warner and Barry, Inc. (BMI)

RECORDS AVAILABLE: G. Arnold, Coral 4042; L. Baxter, Cap 1946; F. Carle, V 20-4330; P. Chaney, V 20-4427; T. Edwards, MGM 11134; B. Hanes, King 1960; T. Ray, Inters 4004; J. Ray, Cap 1964; J. Raymond, Dec 2832.

ELECTRICAL TRANSCRIPTION LIBRARIES: Chuck Feder, Lamp-Work; Joe Ann Gert, Standard; George Simon, Associated.

7. 8. Little White Cloud That Cried

... By Johnny Ray—Published by Leroy Brown (ASCAP)

RECORDS AVAILABLE: L. Gosselin, Cap 1972; T. Gray, Royal 4004; S. Hanes, Mercury 5743; L. Lee, Dec 27973; J. Ray, Derby 6840.

ELECTRICAL TRANSCRIPTION LIBRARIES: George Simon, Associated; Only Dawn, Thaurau.

8. 9. Slow Poke

... By Pee Wee King, Red Stewart and Shelton Price—Published by Ramsey (BMI)

RECORDS AVAILABLE: A. Farness, V 20-4373; A. Gosselin-Thaurau, Columbia 34362; J. Gosselin-J. Shank, Bullfinch 1099; H. Hanes, King 1960; T. Ray, Inters 4004; P. Ray, Cap 1964; J. Raymond, Dec 2832; S. Hanes, MGM 11131; H. O'Connell, Cap 1937; J. Watson, Rich-R-Tone 3423; B. Wynn, Inters 4004; B. Wynn & Ray, Inters 4004.

ELECTRICAL TRANSCRIPTION LIBRARIES: Spade Cooley, Standard; Pee Wee King, Standard; Vicent Laper 016 Thaurau; Glenn Oser, Associated.

- 10. Guy Is a Guy

... By Oscar Brand—Published by Ludlow (BMI)

RECORDS AVAILABLE: Doris Day, Cap 39673; E. Fitzgerald, Dec 28049.

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Capitol
RECORDS
REG. U. S. PAT. OFF.

The Overnight Sensation!

"YOU TOO CAN BE UNHAPPY IF YOU T-R-Y"



and just for laughs

"PASS THE UDDER UDDER"

Song of the cow with 27 spigots

Record No. 2029

use this RUSH FORM
to place your order
NOW

BEST SELLING POPULAR ALBUMS



Music from the Great
20th CENTURY-FOX
MOTION PICTURE
**WITH A SONG
IN MY HEART**

Song by

JANE FROMAN

Performed with warmth and fervor, her glorious
voice was never more beautiful... - *A singing
symbol of her resplendent life.*

Another Capitol Exclusive!

BEST SELLING POPULAR ALBUMS

(Based on Actual Field Reports)

	QUANTITY		
	45	78	3 1/3
"WITH A SONG IN MY HEART" Jane Froman	309		
"LEGEND OF THE SUN VIRGIN" Yma Sumac	299		
"THOUSAND PART BOY" Ray Anthony	292		
"THE PALMS," "CHRIST THE LORD IS BORN TODAY" The Voices of Walter Schumann	314		
"TODAY'S TOP HITS, VOLUME IV" 7 Top Artists	9105	x	x
"BOB CROSBY AND HIS BOGARTS" Bob Crosby	293		x
"THE NEW SOUND" VOLUME 11 Les Paul and Mary Ford	286		
"AN AMERICAN IN PARIS" Paul Whiteman	301		x
"RHAPSODY IN BLUE" Paul Whiteman, Leonard Pennario	302		x
"RHAPSODY IN BLUE," "AN AMERICAN IN PARIS" Paul Whiteman, Leonard Pennario	303	x	x
"VOICE OF THE KYABAY" Yma Sumac	244		
"HONKY TONK HANG" Marvin Ash, Link Busch, Ray Turner	187		
"TODAY'S TOP HITS, VOLUME 11" 7 Top Artists	9101	x	x

ORDER BLANK

FILL OUT AND MAIL TO YOUR NEAREST CAPITOL DISTRIBUTOR

TOP SELLERS--POPULAR

	QUANTITY			QUANTITY	
	78	45		78	45
"WHEEL OF FORTUNE," "I WANNA LOVE YOU" Kay Starr	1944		"NEVER BEFORE," "SAILOR'S POLKA" Dean Martin	1901	
"THE BLACKSMITH BLUES," "LOVE ME OR LEAVE ME" Ella Mae Morse	1923		"BE ANYTHING," "RIGHT OR WRONG" Helen O'Connell	2011	
"AT LAST," "I'LL SEE YOU IN MY DREAMS" Ray Anthony	1912		"WON'T YOU SURRENDER," "PRETTY AS A PICTURE" Dean Martin	2001	
"BLUE TANGO," "PLEASE, MR. SUN" Les Baxter	1966		"UNFORGETTABLE," "MY FIRST AND MY LAST LOVE" Nat "King" Cole	1806	
"HAMBONE," "THE CANOT DANCERS" Tennessee Ernie	2017		"TRY ME ONE MORE TIME," "FOOT RIVER" Margaret Whiting	1984	
"TIGER RAG," "IT'S A LONESOME OLD TOWN" Les Paul and Mary Ford	1920		"SUGAR BLUES BOOGIE," "I JUST LOVE AFFECTION" Clyde McCoy	1937	
"EASTER SUNDAY MORNING," "SUMMER IS A-GOMIN' IN" Nat "King" Cole	1994		"I HEAR A RHAPSODY," "FOR DANCERS ONLY" Ray Anthony	1973	
"WASHINGTON AND LEE SWING," "T.E.S.H., THAT'S MY BABY" Jerry Stander	2021		"I COULD WRITE A BOOK," "I'LL WALK ALONE" Margaret Whiting	2000	
"ALWAYS," "THERE IS NO GREATER LOVE" Billy May	1995		"MISTAKES," "PERFIDIA" Ben Light	2023	
"HOODLIN' RAG," "T.E.S.I. YES! T.E.S.I." Joe "Fingers" Carr	2009		"GOOT LITTLE CANGLES," "WONDERING" Jeanne Cayle	2018	
"T.E.S.I. OLD HONEY NATURE HAVE HER WAY," "GIVE ME MORE, MORE, MORE" Margaret Whiting and Jimmy Wakely	1965		"WHEN I TAKE MY SUGAR TO TEA," "CHARMAINE" Billy May	1919	
"HEKING BOATS," "SIN" Mickey Katz	1961		"UNFORGETTABLE," "SILVER AND GOLD" Billy May	1955	
"T.E.S.I.," "PASS THE UDDER UDDER" Stan Freberg	2029		"FESTIVAL," "INVITATION" Les Baxter	2005	
"YOU WILL NEVER GROW OLD," "YOU WEREN'T THERE" Nat "King" Cole	1968		"TENNESSEE SATURDAY NIGHT," "SENSATIONAL" Ella Mae Morse	1903	
"MOONLIGHT SAVING TIME," "THERE ARE SUCH THINGS" Ray Anthony	2002		"EGGHEAD, THE EASTER EGG," "BENNY THE BOB TAILED BUNNY" Cecile MacCallie	1997	
"T.E.S.I.," "MAMBO RHAPSODY" Stan Kenton	2020				

TOP COUNTRY and HILLBILLY

	78	45		78	45
"THE WILD SIDE OF LIFE," "CERTAIN IN THE DEEP BLUE SEA" Hank Thompson	1942		"TEN TO ONE I LOVE YOU," "I'VE GOT NEWS FOR YOU" Rod Morris	2022	
"SATISFIED," "HIDE ME, ROCK OF AGES" Martha Carson	1900		"THEY LOCKED GEE OUTSIDE THE IRON CURTAIN," "CALL OF THE MOUNTAINS" Wesley Tuttle	1992	
"KINFOLKS IN CAROLINA," "RAINY DAY FEELIN'" Merle Travis	2014		"WHEEL OF FORTUNE," "THE LOVE THAT HURT ME SO" Skeeter McDonald	1993	
"WORDS," "I'M MISSIN' LOTS OF LOVIN'" Terry Preston	2024		"ROADSIDE RAG," "CRACKER JACK" Speedy West	1991	
"C-JAM BLUES," "GOD THE MAN IN THE MOON COME FROM TEXAS" Ole Kjemundsen	2015		"THERE'S A BLUE SKY WAY OUT TONIGHT," "GOT MY HEART SET ON YOU" Rambler, Jeanne Dean	2006	
"VICIOUS LIES," "ALONE WITHOUT YOU" Carl Butler	1996		"HONEY, HONEY, HONEY," "CAT BABY BLUES" Rod Morris	1946	
"IT'S OUR GOODBYE," "WOMEN, BEWARE" Joanne Slinger	2007		"TEARDROPS AND TEA LEAVES," "I'LL BE YOUR SWEETHEART" Hank Thompson	1870	

TOMORROW'S HITS--TODAY

	78	45		78	45
"BE ANYTHING," "RIGHT OR WRONG" Helen O'Connell	2011		"TATTLE TALE," "ANYTHING THAT'S PART OF YOU" Bob Elder	2036	
"THE LITTLE BROWN GAL," "WHAT'S MALLA BO" Dinny Sisters	2004		"GODDIT GOODY," "IT'S BEEN SO LONG" Jeanne Cayle and Bob Crosby	2037	
"FESTIVAL," "INVITATION" Les Baxter	2005		"THAT'S HOW IT GOES," "KEEPIN' OUT OF MISCHIEF NOW" Nellie Lutcher	2039	
"WON'T YOU SURRENDER," "PRETTY AS A PICTURE" Dean Martin	2001		"TATTLE TALE TEARS," "HAVE I WAITED TOO LONG?" Sam Young	2038	
"GENTLE HANDS," "THESE THINGS SMALL PASS" Gordon MacRae	2010		"NORTH," "CHINA BOY" Pete Dink	2041	
"HOW CAN I LIVE TO MY HEART," "TEARS IN YOUR EYES" Jack Hunt	2003		"EVERYBODY'S GOT A GIRL BUT ME," "PUT YOUR ARMS AROUND ME" Tennessee Ernie	2042	
"GOME WHAT MAY," "HART, WE'RE REALLY IN LOVE" Helen O'Connell	1944		"LONESOME DOLLAR BILL," "CAPELLA BLUES" Jess Willard	2043	
"GOIN' ON A HATRIE," "EVERTIME" Foggy Lee	2025				
"TEN TO ONE I LOVE YOU," "I'VE GOT NEWS FOR YOU" Rod Morris	2022				

MAIL TO YOUR NEAREST



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THE BILLBOARD Music Popularity Charts

For Reviews and Ratings of Radio and TV Shows See The Billboard For Reviews and Ratings of Radio Section).

• Records Most Played by Disk Jockeys

... Based on reports received March 26, 27 and 28

Records listed here in numerical order are played over the greatest number of record shows. List is based on reports from 1,000 country music disk jockeys. Listen shows in this chart, other available records or those listed here will be found in the Major All in One, Music Popularity Chart, Part 1. (F) Indicates time in from a floor; (H) indicates time in from a night market.

POSITION
Weeks Last This
to Date/Week

1	1	WHEEL OF FORTUNE	K. Starr	Capitol 7013922; (4537-2964)-ASCAP
9	5	BLUE TANGO	L. Anderson	Capitol 7013975; (4537-2767)-ASCAP
9	3	AT LAST	R. Anthony	Capitol 7013922; (4537-2964)-ASCAP
20	2	CRY	J. Ray	Capitol 7013922; (4537-2964)-ASCAP
17	4	ANY TIME	E. Fisher-H. Winterhalter	Capitol 7013922; (4537-2964)-ASCAP
8	6	BLACKSMITH BLUES	E. M. Morse	Capitol 7013922; (4537-2964)-ASCAP
9	7	WHEEL OF FORTUNE	B. Wayne	Capitol 7013922; (4537-2964)-ASCAP
4	8	BLUE TANGO	H. Winterhalter	Capitol 7013922; (4537-2964)-ASCAP
3	15	GUY IS A GUY	Doris Day-P. Werlen	Capitol 7013922; (4537-2964)-ASCAP
17	7	10. TELL ME WHY	Four Aces-A. Alberts	Capitol 7013922; (4537-2964)-ASCAP
11	11	(Here Am I) BROKEN HEARTED	J. Ray	Capitol 7013922; (4537-2964)-ASCAP
9	12	PLEASE, MR. SUN (H)	J. Ray	Capitol 7013922; (4537-2964)-ASCAP
13	13	BERMUDA	Bell Sisters	Capitol 7013922; (4537-2964)-ASCAP
6	23	14. WHEEL OF FORTUNE	Bell Sisters	Capitol 7013922; (4537-2964)-ASCAP
11	15	15. TELL ME WHY	E. Fisher-H. Winterhalter	Capitol 7013922; (4537-2964)-ASCAP
1	—	16. THAT'S THE CHANCE YOU TAKE	E. Fisher-H. Winterhalter	Capitol 7013922; (4537-2964)-ASCAP
9	11	17. COME WHAT MAY	P. Page	Capitol 7013922; (4537-2964)-ASCAP
4	20	18. HAMBONE	F. Laine-J. Stafford	Capitol 7013922; (4537-2964)-ASCAP
3	22	19. PITTSBURGH, PENNSYLVANIA	G. Mitchell-M. Miller	Capitol 7013922; (4537-2964)-ASCAP
1	—	20. BE ANYTHING (But Be Mine)	E. Howard	Capitol 7013922; (4537-2964)-ASCAP
1	—	21. HAMBONE	R. Saunders-Hambone Kids-D. Hawkins	Capitol 7013922; (4537-2964)-ASCAP
2	26	22. I'LL WALK ALONE	D. Cornell	Capitol 7013922; (4537-2964)-ASCAP
4	16	23. BLUE TANGO	L. Baxter	Capitol 7013922; (4537-2964)-ASCAP
12	14	24. TIGER RAG	L. Paul-M. Ford	Capitol 7013922; (4537-2964)-ASCAP
2	—	25. I HEAR A RHAPSODY	F. Sinatra	Capitol 7013922; (4537-2964)-ASCAP
4	19	26. HAMBONE	Bell Sisters-P. Harris	Capitol 7013922; (4537-2964)-ASCAP
7	30	27. WIMWOMEN	G. Jenkins-Weavers	Capitol 7013922; (4537-2964)-ASCAP
4	27	28. PERFDIA	Four Aces-A. Alberts	Capitol 7013922; (4537-2964)-ASCAP
5	24	29. AROUND THE CORNER	J. Stafford	Capitol 7013922; (4537-2964)-ASCAP
2	—	30. GANDY DANCERS' BALL	F. Laine	Capitol 7013922; (4537-2964)-ASCAP

VOX JOX

By JUNE BUNDY

Gab Bag

"Age of gimmicks appears to be waning. Leroy Anderson's 'Blue Tango,' Percy Faith's 'Would You,' Ray Anthony's 'At Last,' and several Ed Fisher records are tops in A.C. record. There are all single-disc, echo-chambered and they all sound good!" — Clark Field, WAKR, Akron. "I sure wonder when the meek are going to sound good!" — Ken Seals, WCNZ, Central, Ill. "Why is it you never have any information on the composer of 'Cry'?" Is the name Churchill Kohlman or Churchill and Kohlman? — Ken Rawland, KSAL, Salina, Kans. (Note: His name is Churchill Kohlman, he is a non-prophet, and 'Cry' is his first hit.) "In reference to a recent article concerning my switch from engineer to announcer by way of a skit at a Christmas party, I should like to comment. First let me thank you for printing the article. However, my name was misspelled. I like to think of myself as being well-read, but nevertheless my name is not 'Bob Cook' but Bob." — Robert D. Cook, WAKR, Akron. "I heard a fan club for Robin Seymour, WKMH, Dearborn, Mich. On February 2 celebrated his fourth year as a disk jockey and the Bobbin with Robin fan club and the Happy Laines gave him a birthday party, with Tony Bennett and the Four Aces as special guests. We gave him another party March 8 and Betty Glooney was special guest. Please write about Robin Seymour and think for me about Detroit disk jockeys." — Patrick Musio, Detroit.

Gimmicks

Charles Royce, WDAE, Tampa, Fla., is running a contest sponsored by the Ed Fisher-Marguerite Co. to find the oldest music box. "Amazing how good some of them still operate," writes Charles. "The oldest of some of the old record disks is just about equal to some of the records being made today." — Leo McDevitt, WBSM, New Bedford, Mass., paid out \$1,000 for the Greater New Bedford Heart Pledge Party last month on the air. "Joe Ryan, W.A.L.L., Middle-town, N. Y., has dug out Columbia's 'Hearts It Now' and plays the 1948 sets to point up fact that this is an older presidential year. He also plays such topical disks as 'President for President' and 'I'm Just Wild About Harry.' Joe wonders if 'any other election-type songs have been recorded." Don Larkin, W.A.A.T., Newark, N. J., has received more than 500 cards from listeners in his contest for Columbia Records' new disk "Ten Swedes." Gimmick is that dialers guess "how many handshakes did the ten Swedes make that night" (tag line of the song's chorus). Tune was penned by Mack Kay, a bank clerk at the Irving Trust Company, Wall Street branch, with Karl and Dan Zandi Trio. When Dean Hudson guested on Roger Cline's program over WGNR, Norfolk, Va., he brought along a couple of old Mike, turntables, commercials, phone calls, et al. According to Clark, "Dean does great as record emcee." — Rose Smith-Hawkins, W.H.V., Haverhill, Mass. Interviews with Howard Duff and John Lund in Birmingham, March 20, in conjunction with showing there of the flicker stars new movie, "Buck City."

(Continued on page 108)

• Best Selling Sheet Music

... Based on reports received March 26, 27 and 28

Tunes listed are the national best sheet music sellers. List is based on reports received each week from all the national sheet music sellers. Songs are listed according to greatest number of sales. (F) Indicates time in from a floor; (H) indicates time in from a night market.

POSITION
Weeks Last This
to Date/Week

6	1	1. WHEEL OF FORTUNE (H)	Laurel
12	2	2. ANY TIME (H)	Hill & Range
8	3	3. PLEASE, MR. SUN (H)	Weiss-Barry
17	4	4. LITTLE WHITE CLOUD THAT CRIED (H)	Larry Spier
21	5	5. SLOW POKE (H)	Ridgway
16	6	6. CRY (H)	Mellow
3	10	7. BLACKSMITH BLUES (H)	Hill & Range
8	8	8. BE MY LIFE'S COMPANION (H)	E. H. Morris
14	9	9. TELL ME WHY (H)	Signet
2	14	10. PETER COTTONTAIL (H)	Hill & Range
3	11	11. BLUE TANGO (H)	Hill & Range
2	12	12. GUY IS A GUY (H)	Hill & Range
2	13	13. PITTSBURGH, PENNSYLVANIA	Oldford
5	14	14. TILMPS AND HEATHER (H)	Shapiro-Bernstein
2	15	15. COME WHAT MAY (H)	Shapiro-Bernstein

• Songs With Greatest Radio Audiences (ACI)

Tunes listed have the greatest audiences on programs heard on network stations in New York, Chicago, Los Angeles, St. Louis, and San Francisco. List is based on reports received each week from all the national sheet music sellers. Songs are listed according to greatest number of sales. (F) Indicates time in from a floor; (H) indicates time in from a night market.

POSITION
Weeks Last This
to Date/Week

1	1	1. WHEEL OF FORTUNE (H)	Laurel
2	2	2. ANY TIME (H)	Hill & Range
3	3	3. PLEASE, MR. SUN (H)	Weiss-Barry
4	4	4. LITTLE WHITE CLOUD THAT CRIED (H)	Larry Spier
5	5	5. SLOW POKE (H)	Ridgway
6	6	6. CRY (H)	Mellow
7	7	7. BLACKSMITH BLUES (H)	Hill & Range
8	8	8. BE MY LIFE'S COMPANION (H)	E. H. Morris
9	9	9. TELL ME WHY (H)	Signet
10	10	10. PETER COTTONTAIL (H)	Hill & Range
11	11	11. BLUE TANGO (H)	Hill & Range
12	12	12. GUY IS A GUY (H)	Hill & Range
13	13	13. PITTSBURGH, PENNSYLVANIA	Oldford
14	14	14. TILMPS AND HEATHER (H)	Shapiro-Bernstein
15	15	15. COME WHAT MAY (H)	Shapiro-Bernstein

Top Ten in Television

1	1	1. WHEEL OF FORTUNE (H)	Laurel
2	2	2. ANY TIME (H)	Hill & Range
3	3	3. PLEASE, MR. SUN (H)	Weiss-Barry
4	4	4. LITTLE WHITE CLOUD THAT CRIED (H)	Larry Spier
5	5	5. SLOW POKE (H)	Ridgway
6	6	6. CRY (H)	Mellow
7	7	7. BLACKSMITH BLUES (H)	Hill & Range
8	8	8. BE MY LIFE'S COMPANION (H)	E. H. Morris
9	9	9. TELL ME WHY (H)	Signet
10	10	10. PETER COTTONTAIL (H)	Hill & Range

• England's Top Twenty

POSITION	Weeks Last This	to Date/Week	English	American
1	1	1	1. UNFORGETTABLE	Laurel
2	2	2	2. THERE'S ALWAYS ROOM AT THE BLUE CAMPBELL-CONELL	Laurel
3	3	3	3. LITTLE WHITE CLOUD THAT CRIED	Laurel
4	4	4	4. MISTAKES	Laurel
5	5	5	5. CRY	Laurel
6	6	6	6. SLOW POKE	Laurel
7	7	7	7. LOWEST NIGHT OF THE YEAR	Laurel
8	8	8	8. DOMINO	Laurel
9	9	9	9. SATURDAY RAG	Laurel
10	10	10	10. WYNNY	Laurel
11	11	11	11. I WANA SAY	Laurel
12	12	12	12. SOME ENCHANTED EVENING	Laurel
13	13	13	13. AT THE END OF THE DAY	Laurel
14	14	14	14. WINE'S BOUND	Laurel
15	15	15	15. ONLY FOOLS	Laurel
16	16	16	16. DOODLES OF NOODLES	Laurel
17	17	17	17. REAGAN OF YOUNG	Laurel
18	18	18	18. ROLLIN' STONE	Laurel
19	19	19	19. WE WON'T LIVE IN A CASTLE	Laurel

* Publisher not available as The Billboard goes to press.

this week on COLUMBIA

COLUMBIA'S No. 1

DORIS DAY
A GUY IS A GUY
WHO, WHO, WHO
78 rpm 39673
45 rpm 4-39673



His First Big Columbia Release!

LIBERACE

(pronounced Liber-AN-chee)

playing

"SEPTEMBER SONG"

from "Knickerbocker Holiday"

"I WANT MY MAMA"

(Mama Yo Quiero)

Orchestra under the direction of GEORGE LIBERACE

78 rpm 39709 ★ 45 rpm 4-39709



OTHER NEW RELEASES

ROSEMARY CLOONEY
with PERCY FAITH

Half as Much
Poor Whip-Poor-Will

78 rpm 39710, 45 rpm 4-39710

SARAH VAUGHAN
with PERCY FAITH

If Someone Had Told Me
Corner to Corner

78 rpm 39719, 45 rpm 4-39719

KEN GRIFFIN

Put Your Little Foot
The Dippy Doodle

78 rpm 39711, 45 rpm 4-39711

DUKE ELLINGTON

Bensonality

Blues at Sundown

78 rpm 39712, 45 rpm 4-39712

ERROLL GARNER

Ja-Da

Oh, Lady Be Good

78 rpm 39713, 45 rpm 4-39713

THE STAMPS QUARTET

I Know My Savior Is

There

I've Put My All in His

Care

78 rpm 20921, 45 rpm 4-20921

NEW OKEN RELEASES

DOLORES HAWKINS and THE FOUR LADS

Heavenly Father

Rocks in My Bed

with the Bill Davis Trio

78 rpm 6880, 45 rpm 4-6880

PAUL GATTEN and HIS ORCHESTRA

Give Me Liberty or Give

Me Love

Happy Days

78 rpm 6870, 45 rpm 4-6870

THE TRUMPETERS

Home Don't Seem Like

Home

Don't Miss That Train

78 rpm 6871, 45 rpm 4-6871

your check list—COLUMBIA'S TOP TWELVE

Based on actual sales reports for week ending March 29

GUY MITCHELL

Pittsburgh, Pennsylvania
The Doll With the Sawdust
Heart

78 rpm 39663, 45 rpm 4-39663

JOHNNIE RAY

Please, Mr. Sun
Broken Hearted

78 rpm 39636, 45 rpm 4-39636

JOHNNIE RAY

Cry
The Little White Cloud
That Cried

Okla 78 rpm 6840, 45 rpm 4-6840

LES COMPAGNONS DE LA

CHANSON

The Three Bells

Whirlwind

78 rpm 39657, 45 rpm 4-39657

JO STAFFORD

Ay-Round the Corner

Heaven Drops Her

Curtain Down

78 rpm 39653, 45 rpm 4-39653

ARTHUR GODFREY

Dance Me Loose

Slow Poke

78 rpm 39632, 45 rpm 4-39632

JO STAFFORD and

FRANKIE LAINE

Hambone

Let's Have a Party

78 rpm 39672, 45 rpm 4-39672

LEFTY FRIZZELL

Don't Slay Away

You're Here, So Every-

thing's All Right

78 rpm 20911, 45 rpm 4-20911

CHAMP BUTLER

Be Anything (But Be Mine)

When I Look Into Your

Eyes

78 rpm 39690, 45 rpm 4-39690

POSSUM & WOLVERTON

Sad Singin', Slow Ridin'

Don't Cry, Baby

78 rpm 20908, 45 rpm 4-20908

ROSEMARY CLOONEY

Did Anyone Call?

Tenderly

78 rpm 39648, 45 rpm 4-39648

FRANKIE LAINE

The Gandy Dancers' Ball

When You're in Love

78 rpm 39665, 45 rpm 4-39665

COLUMBIA RECORDS

for music that sends them... to you!

A Freddy Martin Wing-Ding!

from the
Paramount
film
"SON OF
PALEFACE"

"Wing-Ding Tonight" and... "AM I IN LOVE?"

20-4640—47-4640



This week's

New Releases ...on RCA Victor

Release 22-11

Singles Count to Count, Week of April 6

POPULAR

WAYNE KING and his Orchestra

When You're in Love 20-4611—(47-4611)*

FREDDY MARTIN and his Orchestra

Wing-Ding Tonight 20-4640—(47-4640)*

EDDIE "PIANO" MILLER

Why Worry 20-4611—(47-4611)*

LISA KIRK

I Thought of You Last Night 20-4640—(47-4640)*

THE PETER KING SINGERS

Love, Where Are You Now? 20-4640—(47-4640)*

MERV GRIFFIN with Orchestra conducted by

Hugo Winterhalter 20-4640—(47-4640)*

With No One to Love Tonight 20-4640—(47-4640)*

COUNTRY-WESTERN

HANK PHINNY, Plain O' Country Boy

You're Bound to Look Like a Cowboy 20-4611—(47-4611)*

ROY ROGERS (King of the Cowboys)

There's a Good in My Valley of Tomorrow 20-4611—(47-4611)*

SONS OF THE PIONEERS

Sweet Smiles 20-4611—(47-4611)*

BLUES-RHYTHM

BOB WILLIAMS

Baby, You're Wrong 20-4611—(47-4611)*

JOHNNY HARTMAN

I Feel Like Crying 20-4611—(47-4611)*

SACRED

HANK SHAW with the Rainbow Ranch Boys

I Just Telephoned Uptown 20-4611—(47-4611)*

HANK SHAW and the JORDANAIDES with

the Rainbow Ranch Boys 20-4611—(47-4611)*

My Mother 20-4611—(47-4611)*

SPIRITUAL

MARY FRALIER

Gloria! On With the Spirit 20-4611—(47-4611)*

RED SEAL SPECIAL

JAN PERCIE with Orchestra conducted by

Hugo Winterhalter 20-4611—(47-4611)*

A Matter As Lovely As You 20-4611—(47-4611)*

Three Things Are Known 20-4611—(47-4611)*

JAMES MELTON with Hugo Winterhalter's

Orchestra and Chorus 20-4611—(47-4611)*

One Little Word 20-4611—(47-4611)*

Yonderbe in My Heart 20-4611—(47-4611)*

NEW ALBUMS

PAUL WING: Music composed and conducted

by Norman Leyden 20-4640—(47-4640)*

PAUL KING: Music composed and conducted

by Norman Leyden 20-4640—(47-4640)*

The Ugly Duckling 20-4640—(47-4640)*

*65 rpm sec. em.

Going Strong...

Indicates records which according to actual sales, are recognized hits. The trade is urged to keep ample stock of these records on hand, or to reorder promptly when current stocks begin to approach the "sold out" stage.

- ★ Lady Love/Idaho State Fair 20-4611—(47-4611)*
- Vaughn Monroe
- ★ That's the Chance You Take/Forgive Me 20-4574—(47-4574)*
- Eddie Fisher
- ★ Easy on the Eyes/Anything That's Part of You 20-4569—(47-4569)*
- Eddy Arnold
- ★ Any Time/Never Before 20-4359—(47-4359)*
- Eddie Fisher
- ★ Tulips and Heather/Please, Mr. Sun 20-4453—(47-4453)*
- Perry Como
- ★ Blue Tango/The Gypsy Trail 20-4518—(47-4518)*
- Hugo Winterhalter
- ★ Tell Me Why/Trust in Me 20-4444—(47-4444)*
- Eddie Fisher
- ★ The Cold Rush Is Over 20-4522—(47-4522)*
- Hank Snow
- ★ Lambone 20-4584—(47-4584)*
- Phil Harris and The Bell Sisters
- ★ Bermuda 20-4422—(47-4422)*
- The Bell Sisters
- ★ Three Ways of Knowing/When You Want a Little Lovin' 20-4553—(47-4553)*
- Johnnie & Jack
- ★ Slow Poke 21-0489—(48-0489)*
- For You, King
- ★ Poor Whip-Poor-Will/Wheel of Fortune 20-4520—(47-4520)*
- The Bell Sisters
- ★ Egbert The Easter Egg 45-5336—(47-8306)*
- Roy Rogers
- ★ Down South 20-4568—(47-4568)*
- Spike Jones

Coming Up...

Indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top selling hit category. The trade is advised to watch these records carefully in order to maintain stock consistent with demand.

★ BE ANYTHING

Don Bates 20-4576—(47-4576)*
The Disk Jockeys Pick, Billboard, March 25th issue.

★ EASY ON THE EYES

Eddy Arnold 20-4562—(47-4562)*
The Country and Western Disk Jockeys Pick, Billboard, March 25th issue.

TIPS

WING-DING TONIGHT/AM I IN LOVE!
FREDDY MARTIN
20-4640—(47-4640)*

THIS WEEK'S MAILBAG

ONE LITTLE CANDLE

Perry Como has recorded for RCA Victor a song entitled ONE LITTLE CANDLE. The lyrics convey the message of an ancient proverb: "It is better to light one little candle than to cry out against the darkness."

We in show business hear a lot of "crying out against the darkness," and the cries are only too familiar: "It's not what you now; it's who you know."

"That's not a new singer; that's a new disease." "His father's a music publisher, and that makes him a composer."

The above remarks don't light any candles; they just increase the darkness. And we'll have to confess that we have done a little darkness-increasing ourselves sometimes. Perhaps because of our failings; the message Perry Como conveys in his RCA Victor recording of ONE LITTLE CANDLE made a deep impression on us. And, from the reaction we've gotten from lending disc jockeys, we gather that we are not alone in our feelings. So we thought we'd tell you about this record. And we thought we'd light one little candle of our own by thanking the composers of the song published for their fine work. J. Maloy Roesch and George Myszelski take a bow.

Thanks also to Mitchell Ayres and his Orchestra for their outstanding contribution to the record. And special thanks to the guy who is known throughout show business as a man who "always ready to help a good cause with a good performance—our favorite candle lighter, Perry Como.

The stars who make the hits
are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY



Art Mooney



with a great NEW Mooney Maker

Honky Tonk Blues" and ...



"Move it on Over"



MGM 11196 (78 rpm)
K11196 (45 rpm)

M-G-M RECORDS

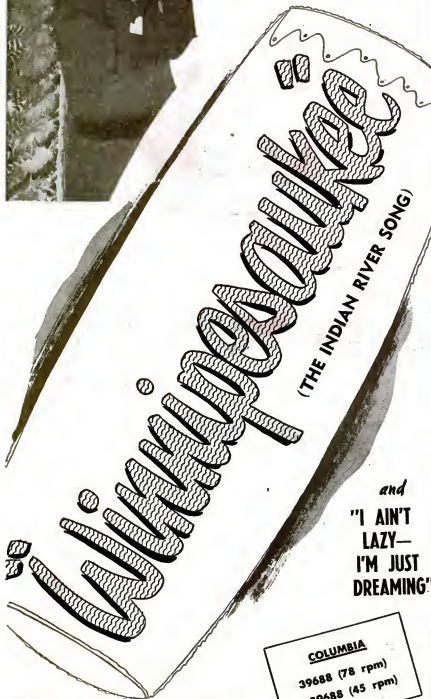
THE GREATEST NAME IN ENTERTAINMENT

SEVENTH AVE. NEW YORK, N. Y.

Sammy's on the ~~Hot~~ Hit Path...
the swing and sway music of...

Sammy WAYE

and His Orchestra playing...



COLUMBIA

39688 (78 rpm)
4-39688 (45 rpm)

Columbia Records

First, Finest, Foremost in Recorded Music
Originator of 33 1/3 LP Records for Uninterrupted Listening Pleasure

**Tony RUSSO
and the
KAYDETS**

THE BILLBOARD Music Popularity Charts

For Reviews and Ratings of Radio
and TV Shows See The Billboard
Radio-TV Show Charts (Radio
Section).

• Most Played Juke Box Records

... Based on reports received March 26, 27 and 28

Records listed are those receiving the greatest play in the nation's juke boxes. List is based on the Billboard's weekly survey among 3,500 operators in all sections of the country. Listed under the title of each of the most played records are other available recordings of the same tune. Unless shown in this chart other available records of tunes listed here will be found in the Juke Box Roll of Hits Music Popularity Chart, Part I.

POSITION	Weeks Listed	LAST Week's Posi- tion	RECORD	ARTIST
7	1		1. WHEEL OF FORTUNE	K. Starr Capitol 191964; 45-1964-BMT
19	2		2. CRY	J. Ray Decca 278184; 45-1964-BMT
18	3		3. ANY TIME	E. Fisher-H. Winterhalter Vocalion 4559; 45-4559-BMT
16	4		4. TELL ME WHY	Four Aces A. Alberts Decca 278184; 45-1964-BMT
7	5		5. BLUE TANGO	L. Anderson Decca 278184; 45-1964-BMT
11	6		6. PLEASE, MR. SUN	J. Ray Decca 278184; 45-1964-BMT
4	9		9. HAMBONE	J. Stafford-F. Laine Decca 278184; 45-1964-BMT
19			19. North-Bell Sisters: Victor 20-4584; R. Saunders: Okeh 6882; F. Dorsey: Okeh 28057	
18	7		8. LITTLE WHITE CLOUD THAT CRIED	J. Ray Decca 278184; 45-1964-BMT
8	9		9. BLACKSMITH BLUES	E. M. Morse Capitol 191964; 45-1964-BMT
9	14		14. BE MY LIFE'S COMPANION	Mills Brothers Decca 278184; 45-1964-BMT
6	10		10. PERFDIA	Four Aces A. Alberts Decca 278184; 45-1964-BMT
22	13		13. SLOW POKE	Pee Wee King Vocalion 4559; 45-4559-BMT
3	16		16. FORGIVE ME	E. Fisher-H. Winterhalter Vocalion 4559; 45-4559-BMT
10	17		17. STOLEN LOVE	E. Howard Mercury 781779; 45-1779-BMT
5	15		15. WHEEL OF FORTUNE	B. Wayne Mercury 781779; 45-1779-BMT
3	21		21. PITTSBURGH, PENNSYLVANIA	G. Mitchell-M. Miller Mercury 781779; 45-1779-BMT
8	11		11. COME WHAT MAY	P. Page Mercury 781779; 45-1779-BMT
2	26		26. BLUE TANGO	G. Lombardo Decca 278184; 45-1964-BMT
1	17		17. I'LL WALK ALONE	D. Cornell Capitol 191964; 45-1964-BMT
4	20		20. WISHY	E. Howard Mercury 781779; 45-1779-BMT
3	21		21. WHEEL OF FORTUNE	Bell Sisters Vocalion 4559; 45-4559-BMT
13	22		22. TELL ME WHY	E. Fisher-H. Winterhalter Vocalion 4559; 45-4559-BMT
2	29		29. WHISPERING WINDS	P. Page Mercury 781779; 45-1779-BMT
8	11		11. (Here Am I) BROKEN HEARTED	J. Ray Decca 278184; 45-1964-BMT
13	15		15. BERMUDA	Bell Sisters Vocalion 4559; 45-4559-BMT
1	24		24. AROUND THE CORNER	J. Stafford Decca 278184; 45-1964-BMT
2	21		21. GUY IS A GUY	Doris Day Capitol 191964; 45-1964-BMT
2	24		24. HAMBONE	Bell Sisters-P. Harris Vocalion 4559; 45-4559-BMT
3	29		29. AT LAST	R. Anthony Capitol 191964; 45-1964-BMT
1	29		29. PLEASE, MR. SUN	P. Combs Decca 278184; 45-1964-BMT

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for the kind words . . .
and a
BIG SMASH HIT!

VARIETY

"A reprise of 'Doodle' smash of 15 years back which will pay its freight in sales and be an especially stout juke-box commodity. Bleating group invests in the best The Mods have dined in years!"

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**The
Billboard**

• **The Billboard Picks**

"All the showise background of the vocal group's years of experience plus a strong background for a fine old standard, adds up to a coin catching etching." . . .

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STOMPIN' AT THE SAVOY**
and **OCTOBER 32nd, 1992**

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9-60609 (45 rpm)

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DIPSY
DOODLE"**

CORAL RECORDS

America's Fastest Growing Record Company

(A subsidiary of RCA RECORDS, INC.)

IN CANADA: Rogers Majestic Radio Corporation Ltd., Toronto-Montreal

backed with

'I'll Always Be Following You'

with orch. directed by George Cates

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"LOVE SONG OF THE WATERFALL"

IMPERIAL RECORD NO. 8134 — 45-8134

**Breaking for a
BIG HIT!!!**

★★★★★★★★★★★★★★★★

"SLIM" WHITMAN

IMPERIAL
RECORD NO.
8134
45-8134



IMPERIAL
RECORD NO.
8134
45-8134

SINGS... BOB NOLAN'S

"LOVE SONG OF THE WATERFALL"

IMPERIAL RECORD CO., INC.

6425 HOLLYWOOD BLVD • HOLLYWOOD 28, CALIF.

PUBLISHED BY

AMERICAN MUSIC CO., INC.

9109 SUNSET BLVD. • HOLLYWOOD, CALIF.

"LOVE SONG OF THE WATERFALL"

IMPERIAL RECORD NO. 8134 — 45-8134

THE BILLBOARD Music

Popularity Charts

For Reviews and Ratings of Radio
and TV Shows See The Billboard
Radio-TV Show Charts (Radio)

• Most Played Juke Box Folk (Country & Western) Records

... Based on reports received March 26, 27 and 28

Records listed are Country and Western records most played in juke boxes according to The Billboard's special weekly survey among a selected group of juke box operators whose locations require Country and Western records.

POSITION
Weeks [Last] This
to date/Week Week

22	1	1. LET OLD MOTHER NATURE HAVE HER WAY	Carl SmithCapitol 39062; (4534-20862)—BMI
14	2	2. GIVE ME MORE, MORE, MORE	Lefly FrizzellCapitol 39065; (4534-20885)—BMI
6	4	3. DON'T JUST STAND THERE	Carl SmithCapitol 39069; (4534-20899)—BMI
28	3	4. SLOW POKE	Pao Wee KingVICTOR 4406; (4534-20899)—BMI
10	5	5. WONDERING	W. PierreVICTOR 4406; (4534-20899)—BMI
7	6	6. SILVER AND GOLD	Pao Wee KingVICTOR 4406; (4534-20899)—BMI
9	7	7. BUNDLE OF SOUTHERN SUNSHINE	E. ArnoldVICTOR 4413; (4534-20899)—BMI
3	8	8. MILK BUCKET BOOGIE	Red FoleyDecca 27901; (4534-27901)—BMI
2	8	8. SALTY DOG RAG	Red FoleyDecca 27901; (4534-27901)—BMI
6	10	10. HONKY TONK BLUES	Hank WilliamsMGM 11340; (4534-11340)

Coming Up

Records listed here in numerical order show signs of increasing popularity according to a limited number of questionnaires from dealers, operators, disc jockeys but do not have strength to be listed in best selling record popularity category.

1.	WILD SIDE OF LIFE	H. ThompsonCapitol 39062; (4534-20862)—BMI
2.	DON'T STAY AWAY	Lefly FrizzellCapitol 39065; (4534-20885)—BMI
3.	EASY ON THE EYES	E. ArnoldVICTOR 4406; (4534-20899)—BMI

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Occupation



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strikes
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THE BILLBOARD Music Popularity Charts

For Reviews and Ratings of Radio
and TV Shows See The Billboard
Radio-TV Show Charts (Radio
Section).

Country & Western Records Most Played by Folk Disk Jockeys

... Based on reports received March 26, 27 and 28

Records listed here in numerical order are those played most by the nation's leading Country and Western disk jockeys. List is based on reports from weekly survey among a select list of over 400 disk jockeys operating in Country and Western bands.

POSITION

Weeks Last: This
to Last Week

6	1	DON'T JUST STAND THERE...	Carl Smith	Chart: 20893; (4514-20893)-BMT
14	2	WONDERING	W. Pierce	Chart: 781-6364; (4514-46364)-BMT
4	3	WILD SIDE OF LIFE	H. Thompson	Chart: 71942; (4517-1942)-BMT
15	3	GIVE ME MORE, MORE, MORE	Lefly Fritzell	Chart: 781-6369; (4514-46369)-BMT
9	7	MISSING IN ACTION	E. Tubb	Chart: 781-6369; (4514-46369)-BMT
13	9	BABY, WE'RE REALLY IN LOVE	Hank Williams	Chart: 781-6369; (4514-46369)-BMT
8	7	BUNDLE OF SOUTHERN SUNSHINE	E. Arnold	Chart: 781-6369; (4514-46369)-BMT
8	8	SILVER AND GOLD	Pee Wee King	Chart: 781-6369; (4514-46369)-BMT
24	4	LET OLD MOTHER NATURE HAVE HER WAY	Carl Smith	Chart: 781-6369; (4514-46369)-BMT
1	10	EASY ON THE EYES	E. Arnold	Chart: 781-6369; (4514-46369)-BMT

Coming Up

1	GOLD RUSH IS OVER	Hank Snow	Chart: 781-6369; (4514-46369)-BMT
2	DON'T STAY AWAY	Lefly Fritzell	Chart: 781-6369; (4514-46369)-BMT
3	MILK BUCKET BOOGIE	Red Foley	Chart: 781-6369; (4514-46369)-BMT

Best Selling Retail Folk (Country & Western) Records

... Based on reports received March 26, 27 and 28

Records listed here in numerical order show sales of increasing popularity according to a limited number of retail outlets. List is based on reports from weekly survey among a select group of retail stores, the majority of whose customers purchase Country and Western records.

POSITION

Weeks Last: This
to Last Week

20	1	LET OLD MOTHER NATURE HAVE HER WAY	Carl Smith	Chart: 20893; (4514-20893)-BMT
27	2	SLOW POKE	Pee Wee King	Chart: 781-6369; (4514-46369)-BMT
4	3	DON'T JUST STAND THERE	Carl Smith	Chart: 20893; (4514-20893)-BMT
9	4	MISSING IN ACTION	E. Tubb	Chart: 781-6369; (4514-46369)-BMT
8	5	WONDERING	W. Pierce	Chart: 781-6369; (4514-46369)-BMT
14	6	GIVE ME MORE, MORE, MORE	Lefly Fritzell	Chart: 781-6369; (4514-46369)-BMT
7	7	SILVER AND GOLD	Pee Wee King	Chart: 781-6369; (4514-46369)-BMT
5	9	HONKY TONK BLUES	Hank Williams	Chart: 781-6369; (4514-46369)-BMT
1	—	GOLD RUSH IS OVER	Hank Snow	Chart: 781-6369; (4514-46369)-BMT
1	—	EASY ON THE EYES	E. Arnold	Chart: 781-6369; (4514-46369)-BMT

Coming Up

1	SALTY DOG RAG	Red Foley	Chart: 781-6369; (4514-46369)-BMT
2	MILK BUCKET BOOGIE	Red Foley	Chart: 781-6369; (4514-46369)-BMT
3	DON'T STAY AWAY	Lefly Fritzell	Chart: 781-6369; (4514-46369)-BMT

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Ordering and Getting Records Is a Difficult and Trying Problem. Let Us Be Your Errand Boy! Let Us Do All the Hustling and Running Around to the Various Stores.

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"LET'S TURN BACK THE YEARS"

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FAVORITE

COUNTRY
FAVORITE

"TENNESSEE MEMORIES"

and ...

"TRUE LOVE"

MERCURY 6388

The CARLISES

BIG for the OPERATORS

"LET YOUR PENDULUM SWING"

CAPITOL
1987

ROY HOGSED

RECENT RELEASES RIDING HIGH!

Columbia 20064 "ALMOST" George Morgan
M-G-M 11162 "I CAN'T STAND THIS
LOVELINESS" Bob Wells
M-G-M 11162 "YOU UPT MY
APPLE CART" Jimmy Allen
"ROCK CANDY ROCK"

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Charts

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GEORGIA GIBBS

Has a
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'KISS OF FIRE'

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Immediate Delivery!



THE BILLBOARD Music Popularity Charts

For Reviews and Ratings of Radio
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For Reviews and Ratings of Radio
Section).

• Record Reviews

90-100 TOPS
80-89 EXCELLENT
70-79 GOOD
60-69 SATISFACTORY
50-59 POOR

How Ratings Are Determined

Ratings are rated for four ways: (1) overall; (2) as to their value for disk buyers; (3) for radio, and (4) for operators. Each rating is on the basis of nine key categories. Each category is assigned a maximum number of points which, when some are rated, is a 5. Initiative record is set suitable for a specific usage.

The Categories

Following are the maximum points that may be earned by a record in each of the nine categories considered: Song writer, 10; interpretation, 10; arrangement, 15; new value, 15; record quality (surface, etc.), 5; music publisher's air performance potential 10; exploitation (record sales-promotion plan, etc.) 10; other "plus" add, 10; manufacturer's distribution power, 10; manufacturer's production efficiency, 5.

Each of the records reviewed here expresses the opinion of the members of The Billboard music staff who reviewed the record.

ARTIST LABEL AND NO.	TUNES COMMENT	CHARTS COUNTRY COUNTRY COUNTRY COUNTRY
POPULAR		
JERRY SHARD Washington and Lee Swing CAPITOL 2321—Looks like the shirazi has come thru with another big soule a la Les Paul. Here it's tumbler, chimes, banjo, etc. The arrangement, recording, band idea and engineering all are done by some behind up relationship to make for a powerful mix item.		88--88--88--88
Yes Sir, That's My Baby More of the same on another familiar ditty. The brass, which banjo, chimes and slyphone pound out the second side of a strong double leader.		86--86--86--86
FOUR ACES (Al Alberts) My Haro DECCA 28073—A surprising different idea comes off as a powerful disk. Al Alberts leads the group all the way on the lively "Casualty Soldier" item. Backed by a hot one in a full-blown arrangement, the Aces hold this in a powerful finish.		87--88--87--87
Spring Is a Wonderful Thing The ballad, an attractive and fitting new melody without a show tune, is a switch for the group. Alberts sings lead all the way with the Aces getting only bits of their rhythmic style into the disk. It's still the new and should do well, considering the group's current standing.		81--83--80--81
TONY BENNETT (Percy Faith Ork) Somewhere Along the Way COLUMBIA 37675—This is one of the best of the best! Bennett's sound much more relaxed on this one than he has in many previous disks. His popularity and the song should be enough to make this a study item.		86--86--86--86
Sleepless More unusual material for Bennett. The character doesn't get much opportunity to tell his emotional story. Yet, the change-of-pace item could be a smart move on which Bennett must know this.		85--86--84--85
JANE FROMAN (Sid Feller Ork) With a Song in My Heart CAPITOL 2324—This is the title song of the Froman film story which the singer herself does on the item's second track. Disk, however, was recorded specially for the disk and the "Song in My Heart" album will take some of the edge off this one, but there's still action due on this single. Miss Froman, of course, is a fine performer. She does this with warmth.		85--86--84--85
IT'S Walk Alone Another standard from the same field and the same kind of performance. Comment, too, is the same.		83--84--82--83
AMES BROTHERS Shunk of Araby, The CORAL 56485—The boys turn in a lively and exciting reading of the story, featuring their fine blend of a slick rhythmic arrangement and the punchy theme. Fine vocal lead, even like an item that could take in a lot of cash.		85--86--83--85
And So I Walked Around A pretty new ballad receives the smooth and relaxed Ames brothers treatment. A warm and moving performance by the boys over a good old backing. A good item for the delectable.		80--82--78--80
THE PAULETTE SISTERS (Larry Clinton Ork) Oh, Johnny, Oh, Johnny, Oh COLUMBIA 37697—The Paulette Sisters sound fresh and cute as a button on this re-released of the date. They sing and tell the lyrics brightly and clearly with little girl voices. A strong disk and the girls' music is a lot of fun.		83--85--80--84
(That's Where a Man Me) Put the Foot Down The Spanish version of this ballad ditty was a big seller in Mexico and border States. The girls in a fine job with the English lyrics, with a slight Spanish accent, and the disk has had the whiffing spirit of the original version. It may beat out in the States with enough plays and sales.		80--81--78--82
BOB EBERLE (Dave Cavanaugh Ork) Tania Tale CAPITOL 2326—An infectious and bubbling melody item, slickly arranged, receives a top-flight vocal from Eberle, backed by the top-rate chorus and orchestra. Could catch on.		82--83--80--83
Anything That's Put You The weather projects with facing on this lively item now showing up action in the country field. Cavanaugh and his band fine support. This winning could break out, and could get some.		81--83--80--80
RUSS MORGAN ORK Nightgown Remembers, The DECCA 27003—Morgan and the Gay Sisters do a solid job with this old and humorous ditty which could step out as a big one. It is played in a near-catchy style, with lots of pretty music.		82--83--80--83
There's a Cloud in My Valley of Sunshine The Morgan ork has a lively item in this rhythmic and happy song, which gently tells the country weeper. Morgan vocal is good, Gay Sisters are with their voices and guitar. Could get many spins.		80--82--78--80
TERESA BREWER (Ray Black Ork) Roll Them Roly Boly Eyes CORAL 56476—Miss Brewer puts her best Gay '40s voice forward on this buoyant item with solid and backing by Ray Black. Should get spins.		82--84--78--84
Comes Cat Along Without Ya Now Another buoyant item that's just right for the radio. Black arrangement is outstanding.		78--78--78--79
LOLA AMECHE Copycat MERCURY 5813—This is the ditty started by Emory Pagan and the daughter of the King. Ameche well delivers a well-protected reading in the first pop singing. Could create a stir with enough spins. City is on the right of "Older Sister."		81--83--80--81
Walk Right In The story has had material here in a self-built hand-clapper which does with plenty of nerve while the ork pounds out a hand-clapping background.		79--80--76--81

(Continued on page 54)



Jimmy Wakely

Rides your way with Bob Nolan's great Western classic



"LOVE SONG OF the WATERFALL"

and

"GOODBYE, LITTLE GIRL"

with chorus and orchestra conducted by LES BAXTER

Record No. 2028



The Jimmy Wakely Show

KNXT - Channel 2 - Hollywood

Sundays - 5:00 to 5:30 p.m.

THE BILLBOARD Music Popularity Charts

For Reviews and Ratings of Radio and TV Shows See The Billboard Radio-TV Show Charts (Radio Section).

Record Reviews

90-100 TOPS
80-89 EXCELLENT
70-79 GOOD
60-69 SATISFACTORY
50-59 POOR

Continued from page 52

ARTIST LABEL AND NO.	TUNES COMMENT	
POPULAR		
FRANK SINATRA (A&M Strands Ork) <i>Feat. of Clay</i> COLUMBIA 39427—The singer sings from the heart on this merry tune about a woman who performed good in law. A very touching and simple song. Sinatra gives it a powerful reading with the aid of "dub-in" for a choral effect. Could get a lot of air.	81--82--80--81	
<i>Don't Ever Be Afraid to Go Home</i> Frank is relaxed and easy on this old-time song with good lyrics and its own moral. The voice sounds as fresh as he used to in the old days and the orchestra does support. A strong side.	80--81--78--81	
JAN GABER ORK <i>Two Little Kisses</i> CAPITOL 2053—This is the ditty started on the "blosser" radio by the Four Aces on the Flash label. The Garter has added a vocal group consisting of the Aces beat and snare. Result is some mighty fine coverage. Platter needs get moving with the proper exploitation.	80--82--78--80	
<i>Who's Excited?</i> The Garter and comes up with a fine dance instrumental on the familiar rift-built tune.	72--75--70--72	
JEANNE GAYLE (Bob Crosby's Bobcats) <i>Goody, Goody</i> CAPITOL 2053—Another good chanting effort by the label's newest form vocalist. Ditty was started on the Dot label by Jane Grant in a first-rate vocal of the title. This version is a bright, cheerful effort.	79--80--78--80	
<i>It's Been So Long</i> Miss Gayle continues to impress with her first-rate rhythmic singing. Ditty, of course, is a well-known title. She and the orchestra are in fine reading.	77--78--75--77	
ANNE SHELTON (The All Stars) <i>After You've Gone</i> LONDON 845—Miss Shelton reads the title sweet and tender lull, then steps up the tempo with a heart-breaking wail. A good performance effort and shared by the All Stars. Jokes could use this one.	79--79--77--81	
<i>Some of These Days</i> Engineer's son canary wraps her tender tones around the old Sophie Tucker favorite and calls it in a big way. Ork send out some solid jazz. A good disc.	77--78--76--77	
ANDREWS SISTERS <i>Why Worry?</i> DECCA 20535—The girls have a snap-time spot here which figures to draw plenty of calls in tone of location. The happy singing and singing is good for laughs and might catch on with exploitation.	79--80--77--80	
<i>That Ever Lovin' Rag</i> Much of the same kind of material. Good two-sided juke box item.	76--77--74--77	
TONY BAYAR <i>I'm Gonnaing With Tears in My Eyes</i> VICTOR 20-423—Bayar turns in a strong and very creditable vocal on this newly revised title, which also features a lovely orchestra. With the Montmartre orchestra getting plays this one could grab a share of the top.	79--80--78--79	
<i>I'll Sing to You</i> The workman is effective and intimate on this tender ballad over a good orchestra arrangement.	73--75--71--73	
RALPH FLANAGAN ORK <i>Singin' in the Rain</i> VICTOR 20-423—The title gets a ball-buster and punchy reading from the Flanagan ork, featuring a good gang vocal in the bridge. The playing could get tight.	78--80--76--78	
<i>Baltimore Rag</i> Lively rhythmic ditty, with a catchy stroke, gets a driving instrumental interpretation from the ork. The piano work and the big beat stand out. A good item.	77--76--74--77	
LAWRENCE WELK ORK (Roberta Linn) <i>Comedy Dancers' Ball, The</i> CAPITOL 10477—Fine coverage of the current Roberta Linn club, the possibly late to get the best of the show. Roberta Linn and the ORK's combine to give a lively performance.	78--79--77--78	
<i>Ivory Rag</i> Tune written by Jack Elliott and Lou Busch gets a good rhythmic play.	75--77--73--74	
STAN KENTON ORK <i>Yes</i> CAPITOL 2050—Originally rhythmic and blues material, this comes off as an easy pop item via some Jane Crosby-like chanting by the ork's new through, Jerry Winters. The vocal line reads in a desirable manner.	80--80--75--78	
<i>Mambo Rhapsody</i> This is the Kenton ork with a driving Latin-American rhythm section and Costa Cordova's trumpet leading the brass section into a strong overture on the mellow ditty. Good dance instrumental item.	76--80--73--75	
JIMMY CORSEY ORK (Sandy Evans) <i>(I Stood and Threw) Confecti</i> COLUMBIA 39427—The singer gives the new ballad a straight, warm reading, that blends nicely with the fine ork arrangement. This disc is well and desirable and could get plays.	78--79--75--79	
<i>No Other Love But Yours</i> Evans is persuasive with his vocal on this pretty ballad which the Corsey ork smooths out. Another good one for dancers.	75--76--72--77	
PEGGY LEE (Sid Feller Ork) <i>Erlytime</i> CAPITOL 2053—This is Miss Lee in her warm, easy style. Her breathy interpretation of the attractive new ballad should get plenty of air. This is one of better recent work efforts.	77--80--75--77	
<i>Goin' on a Hayride</i> Tune is from the new Broadway hit "Three Wishes for Jamie". The Sid Feller arrangement does much to sell the ditty via a clip-clopping beat. The chorus does a fine job with the lyrics. Could get started with much air.	77--80--75--77	
JAN GABER ORK <i>Love, Where Are You Now?</i> CAPITOL 2052—Gaber comes out nicely on tune which is beginning to rise via Paul Fier recording. Typical Garter booking. Should pick up a chunk of the plugs.	77--79--76--75	
<i>My Intuition</i> Garter does what he can with somewhat disappointing material. Garter arrangement is good.	70--70--70--70	
WINIFRED ATWELL-TELL HEATH ORK <i>Omah Boogie</i> LONDON 3143—The get peated out a wild wailing of "Omah" on the 88, backed by the driving beat of the ork. Fine for the juke.	74--75--72--76	
<i>Body and Soul</i> The Jack Green version is performed capably but rather unfavourably by the pianist. The ork arrangement is top-flight.	71--71--70--72	

(Continued on page 56)

Roaring! **AY-ROUND THE CORNER** Jo Stafford Columbia 39453
The hit (one ditty) is done up delightfully by Miss Stafford for a roaring wail item with a handclapping beat.
THE BILLBOARD, FEBRUARY 23

Rolling! **AY-ROUND THE CORNER** (Jo Stafford; Columbia): A mixed vocal group team up on a ballad item penned by Herman and Paul Howard, covers all of "Starring Music." Performance, while not wilfully open, all made for a lively ending.
86--87--85--87
81--82--80--80
HEAVEN DROPS HER CURTAIN DOWN
One of the greatest of the new ballads, done with warmth and assurance by the Ork. Excellent mood was.
THE BILLBOARD, MARCH 8

High-Spirited! **AY-ROUND THE CORNER** (Jo Stafford; Columbia): A high-spirited South African folk song about a girl of the veld and her wayward boy friend. A solid hit for Songstress Stafford.
TIME, MARCH 10

JO STAFFORD

singing

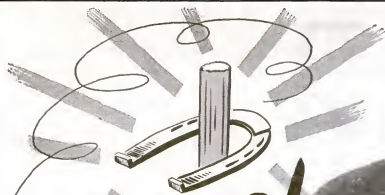
'AY-ROUND THE CORNER'

and
"HEAVEN DROPS HER CURTAIN DOWN"

78 rpm 39453
45 rpm 4-39453



Circle Marks "Columbia" "Masterworks" etc.
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A RINGER!

RAY PRICE

singing



"I've Got to
Hurry, Hurry, Hurry"
and
"Talk to Your Heart"

78 rpm 20913 • 45 rpm 4-20913

Columbia Records

FOR MUSIC THAT SENDS THEM . . . TO YOU!

Trade Marks "Columbia," "Masterworks," ®, ® Reg. U. S. Pat. Off. Mores Bayliss Inc.

EDDY HOWARD

"BE ANYTHING"
(BUT BE MINE)

• The Billboard Picks

BE ANYTHING (BUT BE MINE)

Eddy Howard

Currently riding high with some sales he's doing, Howard should rack up a lot of hits on the way. The version should lead the list of good records.

Mercury 5815

• The Disk Jockeys Pick

BE ANYTHING

Eddy Howard

Mercury 5815

• The Retailers Pick

BE ANYTHING

Eddy Howard

Mercury 5815

• The Operators Pick

BE ANYTHING

Eddy Howard

Mercury 5815

• Record Reviews

ARTIST
LABEL AND NO.

TUNES
COMMENT

90-100 TOPS
80-89 EXCELLENT
70-79 GOOD
60-69 SATISFACTORY
50-59 POOR

EDDY HOWARD

POPULAR

Be Anything (But Be Mine)

Howard's vocal sound and combined with the clever, clever drawing of a fine ballad.

She Took

Howard and the group deliver a bounce melody with a fine, relaxed feel. Good change of pace for the dancer which might step out with enough precision.

88-88-88-88

83-83-83-83

THE BILLBOARD Music Popularity Charts

For Reviews and Ratings of Radio and TV Shows See The Billboard Radio-TV Show Charts (Radio Section).

• Record Reviews

90-100 TOPS
80-89 EXCELLENT
70-79 GOOD
60-69 SATISFACTORY
50-59 POOR

Each of the records reviewed here expresses the opinion of the members of The Billboard music staff who reviewed the record.

• Continued from page 54

ARTIST
LABEL AND NO.

TUNES
COMMENT

POPULAR
RADIO
TV
TOTAL

POPULAR

BING CROSBY

Realism

74-75-73-74

DECCA 28645—The groover is effective and warm on this sweet ditty about a coven from the Emerald Isle. Also a good ditty.

Don't Ever Be Afraid to Go Home

73-75-71-73

King items in a good mood on this lively item with its own folksy moral. The Kings Men and the we back the wonder well. Delays with luck.

ROBERT MERRILL-ROBERTA PETERS (Charles Sanford Ork)

Indian Love Call

74-75-74-73

VICTOR 18-378—Huggins like Merrill and his flares blend beautifully in this solo from "Rose Marie." A good singing tune.

So in Love

73-74-73-72

Which recorded Gale Porter tune from "Kiss Me Kate" was recorded by due as result of such performance on TV show. Another good ditty.

THE STREETSTINGERS

I Don't Mind

74-75-71-75

COMET 3201—The Streetstingers are a strong job with this new ballad, singing with a big beat and a kind similar to the Ann Brothers.

Lyrics and melody are good. An item for the juke.

Smokin' and Dreamin'

72-73-71-72

Smooth, melodic of a slick new ballad by the Streetstingers, with some musical backing.

DOLLY DAWN (C-Mones-Buddy Lucas Ork)

You're Not Worth My Tears

73-75-70-75

JUBILEE 4424—Mae Dawn, an old-timer in the business, comes this here with an above-average cover version of the currently active ditty. She has an attractive sound, her style may be a bit too girlish to make much sense against the heavy competition.

Be Anything (But Be Mine)

73-75-70-75

More good discography in the cover comment.

BILL HAYES (George Bassman Ork)

April Sings

73-74-71-74

MELO 11255—New ballad about the springtime is given an effective performance by the singer.

Golden Heired Boy From the Valley, The

72-73-72-70

A moving story ballad about a much who wanted to sing reaches a big and full reading from Hayes, and a top job performance.

GORDON MACRAE (Van Alexander Ork)

Gentle Hands

73-75-70-72

CAPITOL 3612—This slow religious item has a lovely melody and Macrae interprets just the right amount of feeling. Could do well in some markets.

These Things Shall Pass

70-73-70-67

Another religious number, scored by folk artist Stuart Hamblen, gets a strong melody from the singer.

PRIMO SCALA ORK (The Stargazers)

Where the Sweetheart Roses Grow

72-73-71-72

LONDON 1146—Lovely reminiscent tune a handled aptly by Scala and the Stargazers.

Standing Beneath the Clock

71-73-70-70

Scala shows some excellent work on this side. Tune has a light touch and the Stargazers come this well.

CURT MASSEY-MARTHA TILTON

What Can I Do?

72-74-71-71

CORAL 40375—Massey and Martha Tilton is a give and take ditty. It's a slow one with a full touch.

Nightingale Ramblers, The

70-70-70-70

Massey and Martha Tilton are well from the Corals on this slow number. Overall performance is not too exciting.

DICK JAMES

It Would Break My Heart

72-73-70-70

LONDON 1162—Dick James does a good job on this fast tempo number, singing with two voices in "Dick-James." Lively ditty could catch on.

Pretending

71-71-69-72

Another "Dick-James" doing the singer accompanying him on a solo and sunny novelty item. Could get plays, with on good disk backers.

GINNY STEPHENS

It's Sure Here My Rainbow

69-70-68-69

CAROLYN 106—An appealing and simple ditty is given a warm and sweet reading by the singer on this new label, backed nicely by the chorus and organ.

While the Candle Burns

62-62-62-62

Miss Stephens does an effective job on this rather slight piece of material.

ART FORD (Al Lombardy Ork)

Rock Island Line, The

68-72-65-69

EXETER 2-362—Deafy Art Ford does a creditable job on one which he learned from the late Leadbelly. Lombardy's gives nice assist.

World I Don't Know, A

65-65-65-65

World, out of an other chamber, Ford, goes assisted by the Al-Tones, does a convincing job on a tune he learned himself.

THE SATISFIERS (Karlus Smith Quintet)

Rainbow Street

68-70-68-70

BUCHER 1204—The home ditty is typically The Man Alloy writing, the group sings it a good one, but the melody is not too exciting.

Low Down Mama From New Orleans

65-68-62-66

Material here is less effective commercially. The group and Smith combo, they, are excellent.

THE SPIRITUAL

THE DIXIE HUMMING BIRDS

82-82-82-82

I'll Never Forget

80-80-80-80

OKCH 444—The tenor lead is most persuasive in 100 driving as the rest of the vocal combo gives harmonic body in the background.

I'll Live Again

80-80-80-80

The group gets out with some remarkable sounds in this reading. Material and interpretation are strong.

THE GOLDEN EAGLES

FEELER 12046—The boys come this with a strong reading of a romantic ballad item about the Ballad, which shows off their smooth blend.

78-79-77-75

Lay Down Your Soul

74-75-73-75

A spiritual with a solid beat receives a good run-in from the group.



Jazz

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Charlie Barnet and his Orchestra

album

C-114

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"SKYLINER"
"JUBILEE JUMP"
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"GAL FROM JOE'S"
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"LOVE, WHERE ARE YOU NOW?" "WINTERBIRN WINDS" Patti Page	\$810	
"WHEEL OF FORTUNE," "HEART OF A CLOWN" Bobby Wayne	\$379	
"KISS OF FIRE"	\$823	
"HOW COULD YOU (BLUE EYES)" "JUST BECAUSE" Rusty Draper	\$820	
"COME WHAT MAY" "RETREAT" Patti Page	\$372	
"BARABU," "MORE THAN LOVE" Richard Haym and Xavier Cugat	\$780	
"AT-ROUND THE CORNER," "CHIU CHIU" Xavier Cugat and Orchestra	\$815	
"BLUE TANGO," "JUNGLE FLUTE" Xavier Cugat and Orchestra	\$817	
"I'LL WALK ALONE," "FATTALE" Richard Haym	\$821	
"SINCE MY LOVE HAS GONE," "WOULD YOU" Ray Curo	\$765	
"STOLEN LOVE," "WISHIN'" Eddy Howard	\$784	
"WHO," "IT'S A LOHESOME OLD TOWN" Jimmy Palmer and Orch.	\$788	
"MILK BUCKEY EGGIE," "SILVER AND GOLD" Tony Hill and Orchestra	\$789	
"THE ACAPULCO POLKA," "THE HILLBILLY MAMBO" Xavier Cugat and Orchestra	\$796	
"LOOKING FOR MY BABY," "BEGIN THE BEGUMIN" The Ravens	\$900	
"DIANE," "SEPTEMBER SONG" Eddy Howard	\$806	
"BASSIN STREET STOMP," "MARGIE" Bassin Street Six	\$809	
"COPYCAT," "WALK RIGHT IN" Lola Amacha	\$812	
"MISTAKES," "THE LITTLE BOY I KNEW" Dick Thomas	\$808	
"YOU'VE GOT WORTH MY TEARS," "SHIP AND T" Rose Marie	\$811	
"TOOT, TOOT, TOOTIE," "DANCIN' SING" Jimmy Palmer and Orchestra	\$814	
"EVERY EAST NEEDS A DA-DA-DABBY," "DON'T SEND ME HOME" Helen Grayco	\$818	
"HOMING PIGEON," "AND SO I WAITED AROUND" Kay Brown	\$819	

NEW RELEASES

"JUST LOOKIN'" "THE WILD SIDE OF LIFE"	\$830	
"MOUNTAIN JAM" "BABY MY HEART"	\$392	
"SAD NEWS FROM KOREA" "LET ME FLY YOUR KITE"	\$274	
"LIMBOUSE BLUES" "KORALLO"	\$393	

COUNTRY and WESTERN

"TAPPOLE," "JUNIOR'S A BIG BOY NOW" Sue Thompson	\$390	
"I'VE GOT MY LOVE," "I'M LOSING AGAIN" Ron Meyer	\$391	
"TOO OLD TO OOT THE MUSTARD," "MY HAPPINESS BELONG TO SOMEONE ELSE" Carlisle Bros.	\$548	
"I WOULD IF I COULD," "PATEN UP YOUR OLD LOVE AFFAIR" Carlisle Bros.	\$371	
"YOU'VE BEEN CHEATING ON ME, DARLING," "SPRING OF LOVE" Paul & Roy	\$574	
"LET'S TAKE THE LONG WAY HOME," "PORT OF LOHET HEARTS" Ken Marvin \$582		
"WHEN THE PEARLY GATES SWING OPEN," "MIGHTY CLOSE TO HEAVEN" Cal Story and His Rambler Mountaineers	\$386	
"THEN YOU'LL BE MINE, ALL MINE," "WHEN WINTER COMES" Roy King	\$387	
"TEENIESSE MEMORIES," "TRUE LOVE" Carlisle Bros.	\$588	
"AT-ROUND THE CORNER," "WISHIN'" Luke Belle and Scotty	\$389	

RHYTHM and BLUES

"NO MAIL BLUES" "GONNA NEED MY HELP SOME DAY" Memphis Slim	\$266	
"TELL ME WHY," "WHEEL OF FORTUNE" Dinah Washington	\$267	
"TROUBLE IN MIND," "NEW BLOWTOP BLUES" Dinah Washington	\$269	
"BE AHTTING--BE MINE," "NEVERN KNOWS WHY" Winy Brown	\$270	
"MET, MET," "WALKIN' THE LONESOME ROAD" Big Bill Broonzy	\$271	
"SEQUEL," "I'LL ALWAYS BE IN LOVE WITH YOU" Paul Quinette	\$272	

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• The Billboard Picks

JUST BECAUSE.....Rusty Draper.....Mercury 5820

This one is a dishing, well-chambered, Frankie Laine performance on a four old fifty. The vocal pretenses and art sound are combined for an impressive first deal by the singer.



CASH in with these BEST SELLERS



BILLY ECKSTINE
A ROOM WITH A VIEW
and
CARNIVAL

MGM
11177 78 rpm
K11177 45 rpm



ALAN DEAN
BE ANYTHING (But Be Mine)
and
ALL MY LIFE

MGM
11187 78 rpm
K11187 45 rpm



TOMMY EDWARDS
FORGIVE ME
and
THE BRIDGE

MGM
11190 78 rpm
K11190 45 rpm



TEX BENEKE
SINGIN' IN THE RAIN
and
THE WEDDING OF THE PAINTED DOLL

MGM
11189 78 rpm
K11189 45 rpm

ALBUMS THAT MEAN SALES

Henry Jerome
HOMING PIGEON and
LET ME DREAM
MGM 11174 78 rpm — K11174 45 rpm

Bill Farrell
HEAVEN KNOWS WHY and
SINCERE
MGM 11193 78 rpm — K11193 45 rpm

Fran Warren
I HEAR A RHAPSODY and
MOTHER, MOTHER
MGM 11190 78 rpm — K11190 45 rpm

Tommy Tucker and His Orchestra
BABY DOLL and
WITH NO ONE TO LOVE TONIGHT
MGM 11162 78 rpm — K11162 45 rpm

Georges Guetary
I'LL BUILD A STAIRWAY TO PARADISE
MGM 30400 78 rpm — K30400 45 rpm

Sarah Vaughan
TENDERLY and
I'LL WAIT AND PRAY
MGM 10705 78 rpm — K10705 45 rpm

Art Mooney and His Orchestra
THE BLACKSMITH BLUES and
YOU'RE NOT WORTH MY TEARS
MGM 11174 78 rpm — K11174 45 rpm

"SINGIN' IN THE RAIN"
Gene Kelly, Donald O'Connor,
Debbie Reynolds
MGM 113 78 rpm—K113 45 rpm—
6113 33 1/3 rpm

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Recorded directly from the sound-track
of the Academy Award winning film

"AMERICAN IN PARIS"
starring
Gene Kelly, Georges Guetary,
Johnny Green and His Orch.
MGM 93 78rpm—K93 45rpm—E93 33 1/3 rpm

Barbara Ruick
DON'T STOP NOW and
MAIMBO ON MY MIND
MGM 11183 78 rpm — K11183 45 rpm

Danny Davis
DEEP WATER and
PLEASE BRING BACK THE SUNSHINE
MGM 11175 78 rpm — K11175 45 rpm

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THE BILLBOARD Music Popularity Charts

For Reviews and Ratings of Radio
and TV Shows See The Billboard
Radio-TV Show Charts (Radio
Section).

• The Billboard Picks

In the opinion of the Billboard staff, records listed below are most likely to achieve popularity as determined by entry into best selling, most played or most heard features of the Chart.

I DON'T MIND **Trudy Richards** Decca 20884
Miss Richards is teamed with herself (she duetted) and a driving George Barnes group for a rickrolling performance which should stop act.

WHAT'S THE USE **Mountains in the Moonlight** **Johnnie Ray** Columbia 37690
Apparently the Jonnie Mr. Ray has a way with a national piece of material, too. "What's the Use," is the Turkish-derived item repeats with Middle Eastern instrumentation. "Mountains" is a Ray-geared ballad which should please his ab-in-many fans.

• The Disk Jockeys Pick

PICKS that have appeared for three consecutive weeks or three times within a six-week period are not repeated below. Based on a weekly survey among them on what time disk jockeys think tomorrow's hits will be.

1. **LADY LOVE** Vaughn Monroe Ork. Victor 20-631
2. **LOVE, WHERE ARE YOU NOW** Patti Page Mercury 5816
3. **WHISPERING WINDS** Patti Page Mercury 5816
4. **BE ANYTHING (BUT BE MINE)** Helen O'Connell Capitol 2011
5. **DIPSY DOODLE** Modernaires Coral 6650

• The Retailers Pick

PICKS that have appeared for three consecutive weeks or three times within a six-week period are not repeated below. Based on a weekly survey among them on what the record retailers think tomorrow's hits will be.

1. **MY HERO** Four Aces-Al Alberts Decca 20873
2. **WHAT'S THE USE** Johnnie Ray Columbia 37690
3. **I'LL WALK ALONG** Gene Froman Capitol 2044
4. **AROUND THE CORNER** Gordon Jenkins Ork-Monroe Decca 20554
5. **LADY LOVE** Vaughn Monroe Ork. Victor 20-631

• The Operators Pick

PICKS that have appeared for three consecutive weeks or three times within a six-week period are not repeated below. Based on a weekly survey among them on what the Country & Western Disk Jockeys think tomorrow's hits will be.

1. **THAT'S THE CHANGE YOU TAKE** Eddie Fisher-Nap Westchamber Ork. Victor 20-634
2. **BE ANYTHING (BUT BE MINE)** Edly Howard Mercury 5815
3. **HONEST AND TRULY** Guy Lombardo Ork. Decca 27995
4. **MOONLIV' RAG** Perry Como Victor 20-652
5. **WHEN YOU'RE IN LOVE** Frankie Laine Columbia 37665

• The Country and Western Disk Jockeys Pick

PICKS that have appeared for three consecutive weeks or three times within a six-week period are not repeated below. Based on a weekly survey among them on what the Country & Western Disk Jockeys think tomorrow's hits will be.

1. **ALMOST** George Morgan Columbia 20906
2. **DON'T STOP AWAY** Lefty Frost Columbia 20911
3. **THE GOLD RUSH IS OVER** Hank Snow Victor 6547-4522
4. **HALF AS MUCH** Hank Williams MGM 11202
5. **THREE WAYS OF KNOWING** Johnnie and Jack Victor 20-655

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and

The
Four
Lads



singing

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FATHER"

and

"ROCKS IN
MY BED"

OKEH 78 RPM 6880

45 RPM 4-6880

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Music as Written

Carporner Dance Dotes to

MAC, Gordon Keeps AM, TV . . .

Ika Carporner, currently appearing with his band at the Congress Hotel, Chicago, last week clarified the confusion which followed his signing for five years with the McConkey Artists Corporation. Under terms of the contract, Carporner will be handled for one-ner and location dates by MAC, with Hal Gordon continuing to handle the band for radio and television. Ork, which was set in the Congress through deals with options, has been renewed indefinitely by the location, MAC said.

Decca Opens New Baltimore Branch . . .

Decca Records last week held a formal opening celebration at its new distributing branch in Baltimore. Affair was attended by top Decca brass and local dealers, disk jockeys and distributors.

Benecke Ork to

Guest on "Songs" . . .

Tex Benecke and his ork will guest on the "Songs For Sale" TV show on April 5. This marks the first time a name band has appeared on the program.

New York

Decca Records has signed Gana Ammons to a waxing pact. . . . Mitch Miller is due back from his vacation trip this week. . . . Trudy Richards completed a tour of disk jockeys in Baltimore, Washington and Philadelphia with Len Wolf of Decca. . . . Guy Lombardo's ork goes back into the Roosevelt Hotel here on May 5 for a two-month stay. . . . Jari Southern plays the Town and Country Club, Buffalo, from March 31 to April 6. . . . Tom Clark Dennis waxed several sides with Gordon Jenkins this week. . . . Four Aces goes into Mo's Main Street, Cleveland, on April 4. . . . General Artists Corporation signed booking pacts with Danny Scholl and the Charloeters. . . .

Marvin Camane, personal manager for Vic Damone leaves for Stuttgart, Germany, on the 31st for onetime with the singer. Camane will also spend some time in England setting up a British affiliation for his pubbery.

Charlie Kanter, Cincinnati coin op who heads Ace Sales, is in town. Accompanying Kanter are Walter Phillips, deejay, and his wife.

Don Reed, of Abbey Records, is off to Europe today (26) for three weeks in England and France to arrange for LP disks for release here. . . . Roy Acuff was in town Wednesday for a guest spot on the Kats Smith show. . . . Presidents of the Art Lund Fan Clubs threw a surprise birthday party Saturday (26) for the MGM artist at the Beckman Towers. The clamor was attended by Ken Murray and his TV show cast. . . . Pat Wee King is here to guest on the Ken Murray TV show today (26). . . . Danny Davis opened at the Monte Carlo, Pittsburgh, Friday (26) for one week. . . . Jacques Plant, French lyric writer and pubber, has formed a new French music firm with Gene Goodman called Regent France to exploit tunes from the Regent and Harmon pubberies.

Nat (King) Cole goes into the Earle Theater, Philadelphia, April 16, for a week's engagement. Following that the singer is due at

PIGEONS TO SOW D-J GOOD WILL

NEW YORK, March 28.—Look out below! The exploitation on Henry Jerome's MGM disk of "Homing Pigeon" involves shipping the birds to deejays with a message about the record tucked in the tube on the pigeon's leg. As if this isn't dangerous enough, deejay Ted Fleming and ork leader Henry Jerome will release flights of homing pigeons from the roof of Station WJGM and the Hotel Edison respectively on Saturday (28). Gentlemen should wear hats.

Loew's, Buffalo, April 25. On May 14 Cole opens at the Paramount, New York.

Harry Link, professional manager of E. B. Marks, left for Los Angeles last week for a two-week visit. . . . Mindy Carson opens a two-week engagement at the Mocambo, Hollywood, April 15. . . . Lefty Fritsall will be in New York last week with Jack and Neva Starnes. The Columbia folk artist did a guest spot on the Perry Como show and visited a number of deejays. . . . Artie Mogull, professional manager for the Dorsey brothers and Embassy music pubberies, became a father Friday (14). The new daughter is named Andrea.

Jerry Blaina's Jubilee label took over the Cadillacs masters of "In Spite of All" and "Lonely," waxed by chanter Ruth Casey. . . . Allan Livingston, Capitol A & R, chief, arrives in New York early in April.

F. M. Scott III, Capitol exec in charge of albums, is in town to record the original cast disk of "Three Wishes for Jamie," which opened at the Hellinger Theater here Friday (21).

Billy May's ork will guest on Perry Como's TV show April 9, and on April 11 will play its first Eastern date in Manhattan center at the "Gandy Dancers' Ball." . . . It's a baby girl for the Carole Gastaal.

Merc Hypes Foreign Net

CHICAGO, March 29.—Erwin Steinberg, Mercury Records treasurer, this week initiated the first in a series of moves designed to strengthen the foreign distribution network for the firm's disks. Appointed to handle the label in Puerto Rico was the R & R Distributing Company, and to distribute all Mercury products in Guam, Steinberg appointed Trade Winds Music as the firm's rep in that area. Later is headed by Mary Brady, who was in Chicago recently to complete the deal.

On the domestic side, Mercury this week named the J. B. Furst Company to handle its line in Peoria, Ill. This appointment becomes effective April 1.

sensuous

startling

sensational

Legend of the Sun Virgin

...climbing to a top position in sales alongside her first record-breaking success, Voice of the Xtabay.

Moises Vitanco

Moises Vitanco, talented and famous South American composer, has written inspired music that serves as an ideal vehicle for Miss Sumac's thrilling performance

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RECORDS

CAULKINS & HOLDEN
Capitol Records, Inc.
1/2 page B&W
Variety—April 2, 1952
Billboard—April 5, 1952

CAPITOL 1912

Capitol
RECORDS

Shop Talk

But Still to Come of Age

NEW YORK, March 29. — It is

anatomy by Truman Capote. Slaght

anias by Truman Capote. Staged by Robert Lewis. Settings and costumes by Bill Bralton. Music by Virgil Thomson. General manager, Warren Munsell. Stage manager, Ben Krane. Press representatives, George and Dorothy H. Adelman. Bilikstein. Presented by Adelphi-Rubber.

Na Taibo	Mildred Nat
Na Taibo	Ruth No
Morris Hitts	Jonathan H
Reverend's Wife	Susan H
Reverend	Ralph H
Barber	John H
Baker's Wife	Certruda F
Postmaster	Jay Ba
Sheriff	Val Da
Dee Charlie Co	John Da
Choir Mistress	June S
Eddie Stover	Anthony Mc
Phy	Julie R
	Larry Robi
Baby Ler	Doris
	Alice P

Continued from page 3

her attitude becomes a target for the town's displeasure. Angus crook and others are moved. The wind-up, however, sounds as if the brothers Grinl have been eventually hypnotized. Hans Christian Andersen, even if what goes on at the M

Beck were seen thru the
a 15-year-old (which it is
result would still be baffling
pointing up the dramatic
is of our newest lyric bri
are outstanding performan
Georgia Burke and Mild
twick as a protective Ne
and a gentlewoman
considerable spinelessness,
actively. Johnny Stewart
d as the young lad, and R
Collins is excellent as
truth-seeking judge. Such pl
as Sterling Holloway

seem to mean less than no
to the advancement of
ceedings. As a matter of
seems content to make
atures out of most all of
er people. There is little or
istance in any of them.

sum, beyond imagination
some settings by Cecil B.
and some intriguing inci
music by Virgil Thomas
must be more in "H
n meets the eye and ear. The
some sharp lines, some ob
excellent writing, but
has to hack a way thro
ffle of bewilderment

Off-Broadway Review

(Opened Tuesday, March 25)

matto Opera Theatre
 ay by Robert Deardoff and Hal P
 a. Stated by Robert Earl, Se
 ury Loughran, Stage manager,
 h. Marks. Produced by Stage D
 than Ruth Maria Co
 Hal Peter
 Rose
 Barbara Co
 DeDore Grif
 Betty Lough
 ho those concerned with
 es in the Wind" obviou
 very little about the
 there is no doubt that
 playwrights, Robert De

The playwrights doubtless have much to say about Miswheer's Victorianism. There seems no question that the basis for the play actually happened, as the program says it did. But in brid-

the little history to the sta
cess much in translation. T

Pedestrian Pace
Matters proceed at a pedestrian

in the presentation of a suddenly-crippled son and dominant, straight-laced mother who keeps him from the evils of the outside world. Even the suggestion of a "wicked" seduction of the mother's husband by her own sister doesn't create any stir. But suddenly toward the end, the son discovers he's really a cripple, takes to sleeping in the street, and finally kills his mother. After the slightest suggestion

Now comes the organization's junior troupe, if that is the right way to describe it, called the Sadlers Wells Theater Ballet. The young British balleters have been touring the country and Canada to local acclaim and arrived this week for a two-week stay at the Warner Theater. The word was out that this group is something exceptional, and since they are the product of Sadlers Wells training by its outstanding teachers, expectation was high.

Everyone in View
The opening night program apparently was designed to give as many of the troupe as possible an introductory show-casing. It started off rather slowly with Frederick Ashton's "Les Rendez-vous," which had three-quarters of the company classically on view. Followed a pas de deux literally lifted from the old fairy tale, "Beauty and the Beast," by John Cranko, expressively mimed and danced by Patricia Miller and

The Highlight
But the finale, "Pineapple Poll,"

was the top of the evening, an amusing bit of nonsense based on

If the group's advance build-up doesn't seem wholly justified, many of them most certainly have plenty on the ball. It will be interesting to watch them grow.

Set Okay
With such against them — besides complete misconception and plodding direction by Robert

Student Prince," "Carousel," "The Wizard of Oz" and "Call Me Madam." All will be staged in the air-conditioned State Fair Auditorium, which has seating capacity of 4,301. The Playhouse, only legit house in Wilmington, Del., has a new manager, William Doerflinger, appointed by the Du Pont Company to succeed Francis Cavanaugh, who was promoted to another position in the Wilmington De Lys Theater. He has incorporated his proposed American Commedia Theater as the De Lys Theater Corporation with capitalization of \$102,000. The company recently leased the Hudson Playhouse in Greenwich Village.

James Westarfield, currently

will stage it. The **Charles Horman-Henry Miles** comedy hitherto known as "Fire Sale" has had its title changed to "Hook 'n' Ladder," producer-director **Al Morris** announced this week.... **Lillian Gish** and **Edward Everett Horton** have won the **Stock Managers' Association Awards** as "the stars who have contributed most to the 1951 season." The presentation will take place in the **North Ballroom of the Hotel Astor** on **April 15** at **12:30 p.m.**

Announced at Waldorf . . .

The leading musical stars voted by the Theater Wing board were Phil Silvers for "Top Banana"

Camera," Yul Brynner in "The King and I" and Helen Gallagher "Pal Joey." The set and costume designs that were honored were both from "The King and I," edited to Jo Mielziner and Irene Sharaff, respectively.

Max Meth, musical conductor
"Pal Joey," and Robert Alton,
choreographer of the same show,
each received a Tony in his cate-
gory. The technician selected
as Peter Feller, master car-
penter in the crew of "Call Me
Adam."

Three special awards were given this year. They went to Edward Kook of Century Lighting for important contributions to the theater in the realm of stage lighting and electronics, to Judy Garland for her part in the revival of vaudeville, and to Charles Boyer for his performance in "Don Juan in Hell" and his part in bringing out a new form of theatrical presentation.

The awards, which in past years have not been announced until Easter, were presented by Helen Hayes, president of the league.

Pittsburgh "Call Me Madam"
It's Dang for Eastham

Roger Dann succeeds Richard
Statham in the cast of "Call Me

dam" when the show opens in Pittsburgh on June 2
Anthony Farrell has commissioned Harvey Haislip to write a book of a musical based on one of his stories of Navy life.
Chorus Equity membership last week elected six members to their nominating committee. They were John Schiecking, E. E. Oberst, Dean Campbell, Jack Hubbard, Leo Kayworth and Geraldine Delaney. They will meet in the three members selected to the executive committee, John Orrin, John Schmidt and Ray Cook, to draw up a slate of officers to be voted on by the general membership of Chorus Equity in June.

**BROADWAY
SHOWLOG**

Performances Thru March 29, 1952

DRAMAS

(Copyright)	12-20, '51	55
er and Co. Inc.	12-19, '51	61
Chapman	12-19, '51	61
ight Side Story	3-10, '52	15
Oliver	11-24, '51	147
(Fallon)	3-12, '52	21
Miller Inc.	3-12, '52	21
(AMTA Playhouse)	11-20, '51	141
Am. & C.	11-20, '51	141
(Empire)	2- 1, '52	68
(Cov.)	2-20, '52	45
McHugh	2-20, '52	45
Wright	3-10, '52	13
Bright Day	3-10, '52	13
(Wells)	3- 4, '52	31
(Gersh)	3- 4, '52	31
Point of View Series	12-13, '51	124
(Laird)	5- 8, '51	276
ating 17	12- 6, '51	130
(Edna Storer)	12- 6, '51	130
Constant Wife	12- 6, '51	130
(Warner)	3-27, '51	94
G. Ross, Hays	3-27, '51	94
(Marlin Bach)	10-24, '51	183
(Farrington)	3- 8, '51	137
W. Mace	3- 8, '51	137
(Gerry Miller's)	1-15, '52	88
Ervin	2-13, '52	51
Obertson	2-13, '52	51
(Century)		

Madam.....10-12, 9

(Imperial)		
ays and Dolls.....	10-12, '50	564
46th Street)		
ist Yan "Spoon".....	11-12, '51	160
(Shobert)		
Joey.....	1- 3, '52	100
(Broadhurst)		
uth Pacific.....	4- 7, '49	1220
(Majestic)		
King and F.....	3-19, '51	420
(St. James)		
ree Wisher for Jamie....	3-21, '52	11
(Hollinger)		
p Bonanza.....	11- 1, '51	172

(Winter Garden)
CLOSED

Low Watch.....	3-29, '52	12
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(Lycium)
(Opened 3-20, '52)
COMING UP

John To Hell..... 3-30, '52
(Pittsburgh)

NEWS NUGGETS

Bief to Mercer; Detroit Expo Trip

NEW YORK, March 29.—Entire production staff of "Ice Capades" here, is eagerly awaiting the Tuesday arrival of Jacqueline Du Bief, Parisian world figure-skating champion, at Idlewild Airport. Seems that altho the French darling of ice, whom "Ice Capades" chose as gambling will be the hottest skate sensation since Sonja Henie, she has already agreed to turn pro under their banner, and is holding on to her amateur status. In a few months she will tour overseas plane touches U. S. soil. The sentimental 19-year-old is determined to sign her first contract at the exact moment her plane flies over the Statue of Liberty, an earlier French girl to America, "Ice Capades" contract inkling will be legally witnessed at that moment by plane captain and co-pilot.

Louisville Tabs 6th New Record As Trotters Pull

LOUISVILLE, March 29.—Louisville Army hung up the sixth new record of recent weeks when the Harlem Globetrotters drew \$3,000 paid for a gross in excess of \$13,000 Saturday. This was a 17 per cent hike over the best previous Globetrotter appearance here.

Army Manager Herman J. Penn and Max Gallen, of the Globetrotters, aimed the promotional campaign at an all-reserved house, eliminating general admission tickets. Advertisers concentrated on recommendations that tickets be picked up in advance, and Penn said that 90 per cent of the duwits were picked up before the day of the game.

Army is attempting to make the advance pick-up a general rule. Campaign also was carried out in that line for recent appearance of "Holiday on Ice" and several college basketball games. Pitch includes pointing out the advantage of avoiding congestion.

Picture Business

Continued from page 2

changed by a committee of arbitrators.

"Any arbitration of this matter would be without meaning, because, regardless of what the outcome of the arbitration might be, RKO will not abide to Jarro's demands."

"Under the terms of the contract between RKO and the Screen Writers' Guild, now in effect, in receipt of this letter (containing my refusal to be bound by any arbitration award in favor of Jarro) you are in a position to abandon the contention and arbitration proceedings and take whatever action you desire."

"I have spoken very frankly in this letter, with the sincere desire that it will save time and trouble for everyone."

"I hope you will be equally frank with me and answer this question:

"Now that you have RKO's refusal to comply with Jarro's demands, is it or is it not the intention of the Screen Writers' Guild to strike against RKO?"

In this letter I have carefully refrained from making any accusations or charges against anyone. It is not my desire to state a debate."

"The gentlemen are professional writers and I am not. I am sure that in any letter-writing contest with the Screen Writers' Guild I can only finish second best."

"Therefore I hope this will not be the deciding point for a series of letters and name calling back and forth as so frequently occurs in Hollywood."

"All I want is a simple answer to a simple question: Are you going to strike or aren't you?"

"Sincerely,"

"Howard Hughes."

SOMEWHERE IN THE WORLD...

There's a buyer for your talent—services—on wheels.

Chances are you'll find the one who will pay the highest price for your services. And find out how to make every cent you can in this ad.

Circle 15 on 3-1

ing champ, at Idlewild Airport. Seems that altho the French darling of ice, whom "Ice Capades" chose as gambling will be the hottest skate sensation since Sonja Henie, she has already agreed to turn pro under their banner, and is holding on to her amateur status. In a few months she will tour overseas plane touches U. S. soil. The sentimental 19-year-old is determined to sign her first contract at the exact moment her plane flies over the Statue of Liberty, an earlier French girl to America, "Ice Capades" contract inkling will be legally witnessed at that moment by plane captain and co-pilot.

Dayton Attendance Off

For Spike Jones ...

DAYTON, O.—Spike Jones drew one-quarter houses for two shows at 2,700-seat Memorial Hall here Saturday night. It was the third time the revue has played Dayton and one observer believed there wasn't sufficient ballroom for changes in the show.

Harford Shrine Circus Set for Week in April ...

HARTFORD, Conn.—State Armory here will host the Shrine Circus during the week of April 21. As in past seasons, the circus unit will be produced by Frank Wirth.

Crews Travel Sports Detroit Increase 34 Per Cent ...

DETROIT.—Attendance at the combined travel and sports show at the Detroit Sports Center was up 34 per cent, showing a ticket total of \$7,000 in the nine days (15-23). Promotional campaign utilized newspapers, radio and television.

Rumors Strong on Sale Of Holyoke Arena ...

HOLYOKE, Mass.—Reports that the Valley Arena would be sold were rife last week and with some foundation. Great Rainville, host of the boxing and wrestling plant, admitted that the deal might go through at any minute.

Report came from a Virginia syndicate was here in conference with the arena's management. The pression that the arena is about to change hands. The arena has been up for sale for several years, but the present negotiations have been going on only for a few weeks.

The new interests would use the arena for televising boxing and wrestling bouts, filming them and showing them in other spots. Sale would be weekly but never, would continue to promote the Ring fight series, which are held Monday nights.

Reins Reluctant Starts; Revue Goes to Havana

NEW YORK, March 29.—Sonja Henie representatives this week have been in the city, estimated \$100,000 to advance sale ticket week at Kingsbridge Army, the Bronx, was canceled out when the promoter failed to put up a \$1,000,000 bond. No assurance that a license would be granted was given. The show, which is the unusually high bond, it was said.

Date was a costly one for the ice, with a reported \$50,000 in advance for advertising and publicity alone. Skating star and her troupe left here for a 21-day engagement at the Teatro Blanquita in Havana. The troupe was kept on full salary during the lengthy show.

Awatts, San Antonio Tentative Pact

SAN ANTONIO, March 29.—The city council here tentatively agreed to the highest bid of \$75,000 and Velma Awatt for concessions at Municipal Auditorium, San Antonio Playhouse and another city auditorium.

The Awatts bid of 35 1/2 per cent

Talent, Cars Boost Crowds For Portland

Lee Cosart Credits Names, New Models With Big Increase

PORTLAND, Ore., March 29.—Big-name talent and displays of new cars were credited by Lee Cosart, president and general manager of the Pacific International Arena here, with multiplying the attendance at the Portland Motor Show. The event closed Saturday (28) with an attendance of 115,000 at \$1.20 plus \$5.00 for a preview. Last year's attendance was 44,000.

Talent package listed Henry Busse's orchestra; screen star Preston Foster and his wife, Sheila D'Arcy; Moro and Yancovelli; comedy; Jack Marshall, emcee; Chuck Truett, trumpet soloist; and Hamid Arak. Card did 21 shows during the nine-day run, including five shows daily on week-end. Foster terminated the arena date after the first show, and expressed high satisfaction with the results. Displays and awards for several classes of cars, trucks and boats were made.

Barb Scott Appearance Marks Vancouver Aud-Arena Activity

VANCOUVER, B. C., March 29.—Gladys Barbara Ann Scott was paid a reported \$2,000 by the Vancouver Skating Club for her two appearances at the Forum here at the club's ice carnival. She flew from Seattle, Wash., for the event of her regular show, Arthur Wirtz's "Hollywood Ice Revue," and was added to the line-up in effort to boost a sagging attendance.

Andra McLaughlin, co-star in the Wirtz show, and Michael Kirby, Miss Scott's partner, also were in the line-up.

In other building activities here, Tommy Trinder, English comic, closed three-day run at the local show. Miss Mildred Varieties with a five-day stand at the Auditorium, ending Saturday (22). Bachelors from a slow start to capacity for the final two nights. Tour was

Not \$9 Mil. For Armories

WASHINGTON, March 29.—U. S. Budget Bureau last week released \$9,000,000 for construction of 25 more armories throughout the country. The amount was in addition to 44 built or purchased since the end of World War II and 19 already under construction. Army construction last week announced had anticipated. Total \$44,000,000 was released to the War Relocation Authority is still part of the \$16,000,000 approved by Congress for the 1951 fiscal year. The amount was announced in a report to Congress, which begins July 1, is believed to carry a request for approval for \$9,000,000 for armory construction.

Plans announced last week contemplate armory construction in the following cities: Mobile, Ala.; Fresno, Calif.; Hartford and New Haven, Conn.; Wilmington, Del.; South Bend and La Fayette, Ind.; Springfield, Mass.; Lansing, Mich.; St. Louis; Lincoln, Neb.; St. Paul, Minn.; C. Cambridge, N. Y.; Albany and Buffalo, N. Y.; Johnston, P. I.; Philadelphia, Pa.; Indianapolis, Ind.; W. Va.; Madison, Wis., and two for Milwaukee.

Plans announced last week contemplate armory construction in the following cities: Mobile, Ala.; Fresno, Calif.; Hartford and New Haven, Conn.; Wilmington, Del.; South Bend and La Fayette, Ind.; Springfield, Mass.; Lansing, Mich.; St. Louis; Lincoln, Neb.; St. Paul, Minn.; C. Cambridge, N. Y.; Albany and Buffalo, N. Y.; Johnston, P. I.; Philadelphia, Pa.; Indianapolis, Ind.; W. Va.; Madison, Wis., and two for Milwaukee.

"Hollywood" Icecer to Repeat in Detroit, Indianapolis Dates

Toronto, Montreal Runs to Follow; Anticipate Closing Late in May

CHICAGO, March 29.—Arthur M. Wirtz's "Hollywood Ice Revue" will play, unprecedented repeat dates at Wirtz's buildings in Detroit and Indianapolis. The show will play Toronto and Montreal immediately after the second date at Detroit.

Both repeats were set because business prospects seemed better there than at any other available dates. Wirtz said he expected to spike a report that there was any effort to "keep anyone out" of Indianapolis.

It appeared likely that the icecer would end its season late in May. After playing the Coliseum at Raleigh, N. C., it opens in Buffalo, N. Y., at the Buffalo Auditorium (29-30) for five days and lays off for Holy Week. The second Indianapolis date is set for April 12-16 and the show reopens in Detroit's

Olympia for four days on April 18. At Toronto, "Hollywood" will be at the Maple Leaf Garden April 23-26. The Montreal Forum will be May 4-11. It is unlikely that more Canadian dates will be played, and a one-occurrence tour of Europe apparently will not develop. Business at Springfield, Mass., which preceded a lay-off, was so strong that more cities would be repeated this season. The first engagement in Detroit brought a record gross of \$363,113 and the Indianapolis run which ended in December also was well above last year's gross, it was reported.

Canada Sports Show Draws Top Crowds

TORONTO, March 29.—Record-breaking crowds, expected to reach 200,000 in the estimate of show officials, are now attending the 1952 Canadian Sportsman's Show at the Coliseum here this week. Sponsored by the local Anglers and Hunters' Association, the show was booked by the show by William Shilling, of New York.

The ice-off crowd was "the largest of the season to date," according to Loyal M. Kelly, general manager. Saturday (22) attendance was 100,000, "was the largest that has ever been in the Coliseum for a show or event of this kind."

U. S. Performers

U. S. performers appearing at the show include the Cristiani, Phil Bennett and Jackie the Crow, Joan Salvato, Four Skating Macks, and the "Hollywood Ice Revue" retrievers, Vinson Thaw, the Great Arturo and Sharkey the Seal.

Managers of several U. S. sportsmen shows vining to watch the show include the Cristiani, Phil Bennett and Jackie the Crow, Joan Salvato, Four Skating Macks, and the "Hollywood Ice Revue" retrievers, Vinson Thaw, the Great Arturo and Sharkey the Seal.

Fem Ice Hockey For Arenas, V

HOLLYWOOD, March 29.—New TV and arena attraction, girl ice hockey, will be featured in the works, with ice show producer Margaret Williams importing from the U. S. a team of girls. Fair sex, according to Miss Williams, has long been playing hockey on the streets under the name of "Street Ice Hockey." The girls will combine speed of the sport with glamour of the ice and increase show's TV value.

Miss Williams already has closed bookings for the fem hockey league, consisting of 12 teams, in the following cities: Detroit (Maple Leaf Gardens) March 29-30; Grand Rapids (The Grand Rapids) March 30-31; and Huntington, W. Va., April 17-19. Canadian girls consist of 12 persons, including 32 gal blades. Terms on bookings include guaranteed advertising and a straight 66-80 b.o. split. Miss Williams said negotiations with the U. S. and various TV outlets, but no agreements have been reached.

Auditorium Managers

Helps to build a list of promoters who are engaged in building, or planning to build, new auditoriums. The list includes the names and addresses of the promoters and the names of the architects and engineers who are working on the plans. The list is compiled as a complete list of local promoters who are engaged in building, or planning to build, new auditoriums. The list is compiled as a complete list of local promoters who are engaged in building, or planning to build, new auditoriums.

Roadshow Rep

L. VERNER SLOUT, manager of the Toby and O. S. Slout Players Tent Show, comes thru with Mich., where the crew is preparing for the coming season. "On several occasions I've noted in the past column where some performer or show fan writes bemoaning the fact that there are no roadshows or rep shows or they point out that poor business, radio, motion pictures, television or the new show has killed off the American tent show. I admit that in these days one show doesn't have to wait to get onto a lot until the show there the week before moves off. I admit that the old-time professional tent show performer is getting scarce, but I do not admit that the shows are dying out or that these isn't a place for them. Altho there are fewer shows than

In other decades, those which are operating are all reliable and hard, dependable name shows. Their equipment is better than most, and every operator is a first class dancer. The players are presented in a more show manner and I don't think every operator is at the end of the season on the right side of the street. One reason for actors waiting or not receiving salaries. This isn't because of the lack of money, but because of tent shows when the shows struck in number and a representative couldn't go out and collect enough dues to more than pay his salary and expenses much less have something for the show. Most shows, however, still carry a Equity contract. For proof that the public does want the tent show, here is a list of some of the major successful shows. In addition to our own, Toby and O. S. Slout Players Tent Show, there are Bibbee's Comedians; Neil and Caroline Schaffner, with Red Toby and Sauts, and The Schaffner Players Tent Show; the Platter Family, Hugo Players, TV Chick Boys, Dennis Players, Sam Comedians, Tilton Players, Manly, and the Players, and the Jack, Keller Players and Brooks' Stock Company. There are many more shows that have mentioned and will hear about, but at this writing the one, using the main terms of the Equity contract. For proof that come to mind. Before Hank Brunk sends me a collect wire to get him in with the rest, Brunk's Comedians play Colorado, Texas, and Arizona and New Mexico. The one, using the main terms of the Bibbee's Comedians and the Schaffner Players Tent Show, is motorized. Instead of transporting an outfit in a baggage car or over the country on a flatbed, they all have their own trucks, trailers and house cars. I don't know if any that can't be a band, they all have their own orchestra, sound systems and hally

G. M. GORDON, reading, G. M. two act platform show which is slated to open in Hallock, Pa., has been booked for school dates in Northern Minnesota, but reports that the weather has been cold and stormy. Ruffler, hypnotist, has been working around Winnie, Minn., playing one act, and dance dates to successful returns. (Continued on page 70)

Lexington Benefit For Competitives
PITTSBURGH, March 29.—H. D. Duhamel's Lexington Skating Palace here has set April 18 as the night for a benefit skating party. The event will be used to send the rink's competitive skaters to RSROA Eastern regional championships in New York City in May and the July nationals in Detroit.

Enrollments are now being accepted for the rink's new age group. The rink has been established for adult beginners, teen-agers and children. The management continues to make a session skating ticket selling for \$1.00 a ticket. The rink has a purchaser \$1, since the regular price for evening sessions is 65 cents. The rink has a 25 cent discount for weekday matinees, except Mondays, Sunday and holiday matinees. 50 cent Saturday morning child sessions, 20 cents. Evening sessions, 4:30 to 6:30 p.m., 25 cents.

Gay's Skateland Named Site of Texas Tourney
TEMPLE, Tex., March 29.—A State roller skating championship tournament is scheduled to be held here at Gay's Skateland May 3 and 4.

A feature of the tournament will be a series of roller hockey games with men and women teams from various cities.

Newman Now Instructor At N. St. Mary Rollery
SAN ANTONIO, March 29.—Johnny Newman has been named as the new instructor at N. St. Mary Rollery here. According to Joe Spillman, manager,

Fund-Raising Skate Venture By Blind

NEW YORK, March 29.—For the first time in the history of the Blind Newsboys' Association, thru its Athletics for the Blind Division, will start a skating effort with which it hopes to raise funds for the purchase of athletic equipment for the use of local blind youngsters, according to Sam Finkelstein, division director.

The association's first attempt at fund-raising, in the past directed and members (all of whom are blind) were shipped in necessary items, but since most of the items are new, the association is using a skating party to raise necessary funds.

Admission price for the group's skating "festival," to be held April 1 at Park Circle Roller Rink, Brooklyn, is \$1.50. It includes a number of stars of stage, radio and the sporting world are expected to attend. Among them are Betty Clark, blind radio and TV singer, Shmooza, radio singer; Don Heller, singer, and the Harmonettes. A regular skating session will follow the session by national roller skating champions, Roller Derby members, and a dance. The event is being held in connection with the association's annual fund-raising drive. Walter, the association's president, and his partner, Jenn Carroll, co-chairmen of the affair are David S. Soder, Young philanthropist, and Bob Wainwright, and recording star.

Texas ARSA Meet Slated for Dallas
DALLAS, March 29.—A State-wide roller skating meet will be held May 23-24 at Robinson's Roller Rink, Fort Worth, E. L. Hambrick, Texas Amateur Roller Skating Association, said here.

The meet will be sanctioned by the U. S. Amateur Roller Skating Association, said here. The meet will be conducted by Robert Evans, president of the Texas ARSA, and will be open to all Texas amateurs registered with the U. S. Amateur Roller Skating Association. The meet will be a competition in dance, figure, freestyle and speed skating. Hambrick said it will be a qualifying meet for the national championships, June 23-24, in Muskegon, Mich.

The meet will be conducted by Robert Evans, president of the Texas ARSA, and will be open to all Texas amateurs registered with the U. S. Amateur Roller Skating Association.

Novice Team Hot In Buffalo Meet
BUFFALO, March 29.—Billy Cannon and Marcia Wroblewski were the outstanding novices at the national championships of the Roller Skating Operators' Association, held here March 16-17. Cannon, 16, and Wroblewski, 15, were the winners of the novice freestyle skating event. Cannon won the novice freestyle skating event with a score of 184-96. Wroblewski won the novice freestyle skating event with a score of 184-96. Cannon won the novice freestyle skating event with a score of 184-96. Wroblewski won the novice freestyle skating event with a score of 184-96.

WANTED AN OCE
Hammond Organist for 5500 Rink. Hammond Organist for 5500 Rink. Hammond Organist for 5500 Rink. Hammond Organist for 5500 Rink.

GEO. C. GELINAS
DELAWARE ROLLER RINK. Telephone 2402 and 2403. New Castle, Del.

CURVECREST RINK-COTE
The skating surface for wood and ice. The skating surface for wood and ice. The skating surface for wood and ice. The skating surface for wood and ice.

WANT RINK
For amusement center in Sheboygan. For amusement center in Sheboygan. For amusement center in Sheboygan. For amusement center in Sheboygan.

PERRY SPARKE
4335 1st St. Sheboygan, Wis.

AD SPOTLIGHTS SKATE MESSAGE

ATLANTIC CITY, March 29.—Seven roller skating teachers, all members of the South Jersey Roller Skating Teachers' Society, joined efforts to center attention on the sport by participating in a joint newspaper advertisement offering roller skating instruction. The teachers, with their photographs and text in the advertisement, were placed in the "Sports" section of the Atlantic City Daily Inquirer. The teachers, included Donald German, Marian Patroni, Bill Gorman, Ed Young, Wilfrid Young, Alice Jones and Eleanor Smith.

The professionals offered lessons in plain, figure, dance and speed skating during the day and evening at the Atlantic City Roller Rink. The teachers, with their photographs and text in the advertisement, were placed in the "Sports" section of the Atlantic City Daily Inquirer.

The teachers, included Donald German, Marian Patroni, Bill Gorman, Ed Young, Wilfrid Young, Alice Jones and Eleanor Smith.

Reynolds Story Told in Journal
LA FAYETTE, Ind., March 29.—Reynolds' roller skating speed and exhibition career of another year, was the subject of a feature article by the "Herald-Examiner" in the Saturday (15) magazine section of the La Fayette Journal and Courier. The article is the first of a series to be printed by the newspaper.

Now 93 years old and living in Remusland, Ind., the article, "State Reynolds' roller skating speed and exhibition career of another year, was the subject of a feature article by the "Herald-Examiner" in the Saturday (15) magazine section of the La Fayette Journal and Courier.

Reynolds and Miss Donegan, his wife, did much to put Remusland on the skating map, the article reports. Reynolds, who had two daughters who later became skating champions, and Patricia LaMaire, a granddaughter, is currently training with "Hollywood Ice Revue."

In the article Arnold calls Reynolds "the king of the roller skaters at the turn of the century," and reports that when Reynolds and Donegan were appearing in Ziegfeld's "Skating Model" they were one of the top salaried acts in show business. The vet skater is credited with teaching Anna Held to skate and the introduction of the "Merry Widow Waltz" to America.

Reynolds started as a jockey roller skater in 1884. The roller skating career swept the roller skater into the limelight when he quickly mastered the rollers and became a professional skater. Reynolds started as a jockey roller skater in 1884. The roller skating career swept the roller skater into the limelight when he quickly mastered the rollers and became a professional skater.

Milford Skatery Sold
MILFORD, Del., March 29.—Milford Roller Rink has been taken over by Lady Linda Brown, Inc., for manufacturing use.

Mineola West'n Night Awards 17 Wrist Watches

MINEROLA, N. Y., March 29.—Operators of Mineola Roller Rink put up 17 \$100 wrist watches as prizes at the rink's March 29 annual Western Night, featuring a "Jail" erected in the center of the floor, adjoining judges' stand and sheriff's quarters, and "deputies" skating about the floor looking for likely prospects for lock-up in the boozegow.

The prizes were awarded for the best dressed cowboy and cowgirl and the best dressed Indian boy and girl. Skaters were permitted to wear dungarees, only night of the year the management permits skaters to wear such garb.

Rink officials also announced the addition to the professional staff of Ann Himmeler Gregg, former amateur dance skating champion.

CRANK MEETS SKATEWOOD SHOWS WITH BEAUTY-GLEANER-HOLLYWOOD SPOTS-LITE
HOLLYWOOD SPOTS-LITE CO. 1471 BROADWAY, NEW YORK 19, N. Y.

MADAME RENEE'S SKATING RINKS \$24.00 a Doz.
CASH IN ON THE FAMOUS BOMBYN ICE TANGUO (As Assured Cost) For Ice Skating, Skating and Skating. \$10.50 a Doz. All madame's roller skating rink. Write for complete price list. JACK ADAMS & SON, INC. 1471 BROADWAY, NEW YORK 19, N. Y.

WE BUY AND SELL NEW AND USED ROLLER SKATES
largest assortment in the country. lowest prices. By buying and selling roller skating equipment, and roller skating equipment, and roller skating equipment, and roller skating equipment.

JOHNNY JONES, JR.
CHICAGO ROLLER SKATING RINK. 51 CHAMBERS ST., PITTSBURGH 19, PA.

SAVE ON RINK SUPPLIES
Metal Skates, Cans, etc. \$24.00. Pre-Ten, Ten Supers, etc. \$2.50. Ten, Ten Supers, etc. \$2.50. Ten, Ten Supers, etc. \$2.50. Ten, Ten Supers, etc. \$2.50.

RINK MEN WHO USE CHICAGO SKATES ARE SUCCESSFUL
There's a reason. Chicago's strong, can take hard wear, low up-keep cost, easy rolling, simple to replace worn parts after long wear, skaters in the end.

No. 779 Hecker Skate
most complete line from the smallest child's needs to the most proficient skaters' requirements, also

JUMP BARS FOR THE JUMPERS
CHICAGO SKATE CO. 4427 W. LAKE ST. CHICAGO 24, ILL.

Drivin' Round The Drive-Ins

THERE are about 77 drive-ins listed in the Eastern Pennsylvania-Southern New Jersey-Delaware territory, with only five new ones to open for their first season. These are the Moonlight Open-Air, West Wmington, Tri-angel, Halifax, Temple, Williams, Wycox, Wycox, and V. Wellisboro, all in Pennsylvania. The Moonlight, owned by James Rissa, will have 432-00 capacity. Booking and buying will be done by Milgram Theaters, Inc., Philadelphia. The Triangle will be a 300-seat spot, owned by Floyd Scheib and Leon Lutet. It will open soon. Booking and buying will be handled out of Philadelphia by Allied Book & Buying Service. Tri-State Booking & Buying Service, Philadelphia, announced that it has added the Branding Drive-In, Brandonville, Pa.; Kerry Drive-In, near Wilmington, Del.; and the Poocon Drive-In, Bartonville, Pa., to its books. The Bowl Outdoor Theater Corporation has started construction of a 400-seat capacity drive-in theater in West Haven, Conn. Completion is slated for the spring. Pending in Superior Court is an appeal taken by Fishman Theaters from a decision made by (Continued on page 70)

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APRIL 5, 1952

Carnival Owners' Reactions Mixed On Union's Drive

Strates Opposed, Sedlmayr Says He Will "Go Along"

Continued from page 1

two months and was brought into the open this week when all rail road show owners were invited to attend a meeting called for April 1 at the Hotel Grand, New York.

Reached at his show's Tampa winter quarters, Carl J. Sedlmayr, owner of Royal American Bros.' Shows, reached at his Miami winter home, said he planned to attend the Atlantic meeting and indicated that he would "go along with Sedlmayr."

Strates Opposed
James E. Strates, owner of two railroad shows, the James E. Strates Shows and Strates Model Shows, said he was "opposed to the union drive."

Jersey Senate To Vote on Legal Bingo

TRENTON, N. J., March 29.—The much-discussed Forber Bill calling for a public referendum on legalizing bingo games for religious, welfare and senior citizens' benefits was rejected by the State Senate here.

The bill, introduced by Senator Malcolm Forbes, Somerset Republican, was amended to allow municipalities to regulate bingo games as they saw fit; to increase the number of voters required to petition for a municipal referendum to permit such games, from 5 to 15 per cent; to prohibit games by an organization not at least five years old; and to prohibit cash awards to winners by limiting merchandise and other prizes to a \$25 top value.

Informed observers predict Senate Republicans will muster enough votes to pass the bill, which is expected to come up for action early next week.

Name Kendall Pepsi Veepee

NEW YORK, March 29.—Donald Kendall, former assistant sales manager of Pepsi-Cola Company, was named assistant vice-president of the company, it was announced by Alfred N. Steele, president.

Kendall is in charge of all bottle and sirup sales of Pepsi-Cola to circuses and carnivals, as well as grocery, drug and variety chains.

Kendenburg Skeds L. I. Race Dates

FREEDPORT, L. I., N. Y., March 29.—Long Island rodeo season opens Sunday afternoon at Dexter Park, Jake Kendenburg, local all-around performer, announced the dates for this week.

Help Speedway opens Sunday afternoon, April 27, with Freedport Municipal Stadium making its car debut the following week.

See Page 75 for THE BILLBOARD'S NEW WEEKLY "WHERE-TO-FIND-IT"

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E. K. Fernandez Joins Circus

E. K. FERNANDEZ (fourth from left in back row) sends the last 24 performers to Tokyo to appear in his All-American Circus, the first United States originated show to play Japan. The acts flew from Los Angeles Monday (24) and will play Tokyo for 30 days, starting April 3. Fernandez will play other dates there and probably Hong Kong, Okinawa, and Guam.

Fernandez Troupe Flies to Japan; Circus to Open in Tokyo April 3

LOS ANGELES, March 29.—Completing five weeks of arrangements, E. K. Fernandez left here Tuesday (25) for San Francisco and then Tokyo, where he opens his All-American Circus April 3. The last contingent of performers left Monday (24) by Pan American Airways for Japan, with a stopover in Honolulu. Fernandez joined the troupe there Wednesday and continued his flight to the Orient after only four hours at home.

Fernandez, who has presented shows in the Hawaiian Islands for 45 years, is staging the first American circus to be presented in Japan. The show will play 30 days in Tokyo in the Kokugikan Arena and then another 30 days in Osaka following two weeks or more in Nagoya and a probable run on Okinawa, the show will play a return engagement in Tokyo under canvas.

The show equipment and personnel started moving westward March 12 when the animals were shipped from San Francisco. Raymond Aguilar, band leader, left March 16, and Eddie Canaris, callopipe player, followed. Aguilar will select musicians in Japan for the band. A shipment of Dolly Jacobs' three elephants and the was made March 21.

About 15 in Troupe
Fernandez has sent nearly 55 persons to Japan at various times during the past few years. The performers were delayed in their departure until the showman returned from Washington, where he expedited the visas. All performers

were required to take nearly 15 inoculations. Flying out Monday night were the last 24 performers.

On the program are 22 displays including Riggins Brothers, comedy bears; the Hickmats, acrobats; Frank Phillips, pumas and tigers; Elaine Hendricks, riding act; Walbays, which will have to contend with 250,000 people.

Herb Shive Dies Of Heart Attack; Vet Show Agent
KNOXVILLE, March 29.—Herb B. (Herb) Shive, 55, veteran outdoor showman, died here late Thursday night (28) in St. Mary's Hospital following a heart attack a few hours earlier.

John Galligan, well-known carnival concessionaire, who makes his home in this city, rushed Shive to the hospital and was with him when he died. Shive had been in poor health for more than a year, during which time he was hospitalized frequently.

He was serving as general agent of the Cavalcade of Amusements (Continued on page 83)

3 Units Active In Australia

SYDNEY, March 29.—Easter is circus time here, with three of the leading big tops already in the city. The first, the Royal B&H, is pitched at Alfred Park, a stand used by Wirth's for many years. The second was taken over by B&H when Wirth was in New Zealand, leaving the latter to hunt a new lot. Use of one park by Wirth's has already been refused by city council.

A "Color Bros" business is steadily building during one-day suburban stands. All circuses are hopeful of red ones over the anticipated influx of visitors to the Royal Easter Show, which is expected to draw a record crowd of over a million.

Name attractions at the '51 fair here included Bob Hope, Marilyn Maxwell and the Ink Spots, all supported by variety acts.

RB Gotham Advance Sales Way Ahead

Top Gross Likely; 21 Imports Listed In New Program

NEW YORK, March 29.—A forecast record advance sale, despite the addition of 50 cents to a previously recommended price of \$6 for choice seats, will greet the Ringling Bros. and Barnum & Bailey Circus when it opens at Madison Square Garden here next Friday night (4) in a plush benefit performance designed to aid the Heart Fund.

Sale is surprising in view of the fact that the announcement of the opening was delayed because of the uncertainty of the hockey schedule. This week the show's paper was still sluggish coming soon and the Big One would open until Roland Butler and his press agent crew broke initial stories in the dailies.

While it is also rumored that the Garden-circus moguls this year are counting on more seats in the highest boxes than ever before, besides raising the price, a business could almost certainly result in the Big One piling up a record gross for its first season. The Ringling Bros. bags will have to contain well over \$2,000,000.

Big Tia-In
This year's production is likely to outshine all previous efforts in color as the result of a tie-in with the new Tia-In film, which is expected in a lavish spread in the (Continued on page 80)

San Francisco Queen Contest Grosses 11G

SAN FRANCISCO, March 29.—Art Craner conducted his 73d queen contest in his 50 years of promotional work and grossed over \$11,000 in the annual Miss Golden Gate 73rd of the Golden West Queen competition here.

The contest was plagued by storms and rain, and two transportation strikes. Despite the bad breaks, Craner and the gross ran 20 per cent above of the last contest.

The competitions, commercial and based on sale of votes, named four of the five winners from local night spots and included Iris Torres, of the Club Simola, who was named Miss Blue and Gold Room, and Dorothy Donovan, an independent entry. The winner, named Miss Blue and Gold Room, and Dorothy Donovan, an independent entry. The winner, named Miss Blue and Gold Room, and Dorothy Donovan, an independent entry.

Craner, who has four other similar events scheduled for the summer, was assisted by J. P. Tevlin, former administrative assistant of the Golden Gate Exposition.

Ocala, Fla., Lions Club Rodeo Draws

OCALA, Fla., March 29.—Packed houses saw each of four performances of the recent 10th annual Southwest Florida State Fair rodeo here under auspices of the Lions Club, reports T. L. Sims, Jr., S. B. Bledsoe, president of the RCA-approved show. He is now doing advance work for the 1952 rodeo, which will be held in Gator Bowl, Jacksonville, and the show is expected to go to underprivileged children.

The local show was highlighted by a parade of floats, a band and bell, trick shooter and announcer for Blackman's Diamond B Rodeo, married Eunice Williams, Ocala.

HEAVE HOT POTATO CNE Had to Find Home Agreement

TORONTO, March 29.—The "hot potato" job of voiding a Canadian National Exhibition agreement to obtain acts from George A. Hamid, New York booker, and thus pave the way for the granting of such contract to a Canadian booker was tossed into the lap of Hiram McCullum, CNE, assistant general manager.

The move was made at a joint press conference called by George Taggart and Robert H. Saunders, acting CNE president, to cap the reverberations that set in this week when the CNE approved the contract award to Hamid, thus confirming a verbal commitment made in December.

When the Hamid pact was approved, two Canadian bookers seized the now familiar job against the use of American bookers or talent. The George Taggart organization and the Norman Harris Artists leveled the blast against the CNE, charging it was doing an about-face on an avowed policy to make the show an all-Canadian production this year.

The two agencies also berated the CNE for allowing the contract to go to an agency not affiliated with the American Guild of Variety Artists. This referred to the announcement by the CNE that the acts would be booked by Len Humphries, of Toronto thru Hamid in New York.

"I will not support the Humphries-Hamid agreement," said the CNE president declared, if he's not accredited by AGVA. We will not deal with anyone who does not have a franchise. Nothing has been finalized, and I intend to reopen the question.

The acts involved in the Hamid agreement are for use in the afternoon grandstand show and the night show. The acts were booked by Len Humphries, of Toronto thru Hamid in New York.

Keystone Pyro Firm Hit by 15G Fire
DUNBAR, Pa., March 29.—Keystone Fireworks Company was hit back in operation here this week following a fire that destroyed one of the firm's buildings. Loss was estimated at \$15,000.

All circuses are hopeful of red ones over the anticipated influx of visitors to the Royal Easter Show, which is expected to draw a record crowd of over a million.

The announcement was contained in an invitation to book offices to attend a meeting of the entertainment group Thursday evening (2) to submit plans for the

Mich. State Fair Pares Coiseum Show 3 Days

DETROIT, March 29.—Michigan State Fair this year will cut its Coiseum show to seven days, ending on the usual 10, Peter Busch, chairman of the fair board's entertainment committee, announced.

The announcement was contained in an invitation to book offices to attend a meeting of the entertainment group Thursday evening (2) to submit plans for the

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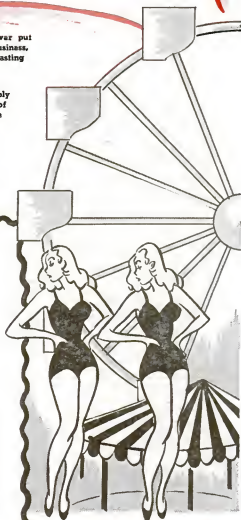
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- **OUTDOOR OUTLOOK FOR '52**—Operators of all kinds give you a round-up of this year's prospects for carnivals, circuses, parks, kiddielands, fairs, expositions, etc.
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RAILS

12-15-17-19-21-23-25-27-29-31-33-35-37-39-41-43-45-47-49-51-53-55-57-59-61-63-65-67-69-71-73-75-77-79-81-83-85-87-89-91-93-95-97-99-101-103-105-107-109-111-113-115-117-119-121-123-125-127-129-131-133-135-137-139-141-143-145-147-149-151-153-155-157-159-161-163-165-167-169-171-173-175-177-179-181-183-185-187-189-191-193-195-197-199-201-203-205-207-209-211-213-215-217-219-221-223-225-227-229-231-233-235-237-239-241-243-245-247-249-251-253-255-257-259-261-263-265-267-269-271-273-275-277-279-281-283-285-287-289-291-293-295-297-299-301-303-305-307-309-311-313-315-317-319-321-323-325-327-329-331-333-335-337-339-341-343-345-347-349-351-353-355-357-359-361-363-365-367-369-371-373-375-377-379-381-383-385-387-389-391-393-395-397-399-401-403-405-407-409-411-413-415-417-419-421-423-425-427-429-431-433-435-437-439-441-443-445-447-449-451-453-455-457-459-461-463-465-467-469-471-473-475-477-479-481-483-485-487-489-491-493-495-497-499-501-503-505-507-509-511-513-515-517-519-521-523-525-527-529-531-533-535-537-539-541-543-545-547-549-551-553-555-557-559-561-563-565-567-569-571-573-575-577-579-581-583-585-587-589-591-593-595-597-599-601-603-605-607-609-611-613-615-617-619-621-623-625-627-629-631-633-635-637-639-641-643-645-647-649-651-653-655-657-659-661-663-665-667-669-671-673-675-677-679-681-683-685-687-689-691-693-695-697-699-701-703-705-707-709-711-713-715-717-719-721-723-725-727-729-731-733-735-737-739-741-743-745-747-749-751-753-755-757-759-761-763-765-767-769-771-773-775-777-779-781-783-785-787-789-791-793-795-797-799-801-803-805-807-809-811-813-815-817-819-821-823-825-827-829-831-833-835-837-839-841-843-845-847-849-851-853-855-857-859-861-863-865-867-869-871-873-875-877-879-881-883-885-887-889-891-893-895-897-899-901-903-905-907-909-911-913-915-917-919-921-923-925-927-929-931-933-935-937-939-941-943-945-947-949-951-953-955-957-959-961-963-965-967-969-971-973-975-977-979-981-983-985-987-989-991-993-995-997-999-1001-1003-1005-1007-1009-1011-1013-1015-1017-1019-1021-1023-1025-1027-1029-1031-1033-1035-1037-1039-1041-1043-1045-1047-1049-1051-1053-1055-1057-1059-1061-1063-1065-1067-1069-1071-1073-1075-1077-1079-1081-1083-1085-1087-1089-1091-1093-1095-1097-1099-1101-1103-1105-1107-1109-1111-1113-1115-1117-1119-1121-1123-1125-1127-1129-1131-1133-1135-1137-1139-1141-1143-1145-1147-1149-1151-1153-1155-1157-1159-1161-1163-1165-1167-1169-1171-1173-1175-1177-1179-1181-1183-1185-1187-1189-1191-1193-1195-1197-1199-1201-1203-1205-1207-1209-1211-1213-1215-1217-1219-1221-1223-1225-1227-1229-1231-1233-1235-1237-1239-1241-1243-1245-1247-1249-1251-1253-1255-1257-1259-1261-1263-1265-1267-1269-1271-1273-1275-1277-1279-1281-1283-1285-1287-1289-1291-1293-1295-1297-1299-1301-1303-1305-1307-1309-1311-1313-1315-1317-1319-1321-1323-1325-1327-1329-1331-1333-1335-1337-1339-1341-1343-1345-1347-1349-1351-1353-1355-1357-1359-1361-1363-1365-1367-1369-1371-1373-1375-1377-1379-1381-1383-1385-1387-1389-1391-1393-1395-1397-1399-1401-1403-1405-1407-1409-1411-1413-1415-1417-1419-1421-1423-1425-1427-1429-1431-1433-1435-1437-1439-1441-1443-1445-1447-1449-1451-1453-1455-1457-1459-1461-1463-1465-1467-1469-1471-1473-1475-1477-1479-1481-1483-1485-1487-1489-1491-1493-1495-1497-1499-1501-1503-1505-1507-1509-1511-1513-1515-1517-1519-1521-1523-1525-1527-1529-1531-1533-1535-1537-1539-1541-1543-1545-1547-1549-1551-1553-1555-1557-1559-1561-1563-1565-1567-1569-1571-1573-1575-1577-1579-1581-1583-1585-1587-1589-1591-1593-1595-1597-1599-1601-1603-1605-1607-1609-1611-1613-1615-1617-1619-1621-1623-1625-1627-1629-1631-1633-1635-1637-1639-1641-1643-1645-1647-1649-1651-1653-1655-1657-1659-1661-1663-1665-1667-1669-1671-1673-1675-1677-1679-1681-1683-1685-1687-1689-1691-1693-1695-1697-1699-1701-1703-1705-1707-1709-1711-1713-1715-1717-1719-1721-1723-1725-1727-1729-1731-1733-1735-1737-1739-1741-1743-1745-1747-1749-1751-1753-1755-1757-1759-1761-1763-1765-1767-1769-1771-1773-1775-1777-1779-1781-1783-1785-1787-1789-1791-1793-1795-1797-1799-1801-1803-1805-1807-1809-1811-1813-1815-1817-1819-1821-1823-1825-1827-1829-1831-1833-1835-1837-1839-1841-1843-1845-1847-1849-1851-1853-1855-1857-1859-1861-1863-1865-1867-1869-1871-1873-1875-1877-1879-1881-1883-1885-1887-1889-1891-1893-1895-1897-1899-1901-1903-1905-1907-1909-1911-1913-1915-1917-1919-1921-1923-1925-1927-1929-1931-1933-1935-1937-1939-1941-1943-1945-1947-1949-1951-1953-1955-1957-1959-1961-1963-1965-1967-1969-1971-1973-1975-1977-1979-1981-1983-1985-1987-1989-1991-1993-1995-1997-1999-2001-2003-2005-2007-2009-2011-2013-2015-2017-2019-2021-2023-2025-2027-2029-2031-2033-2035-2037-2039-2041-2043-2045-2047-2049-2051-2053-2055-2057-2059-2061-2063-2065-2067-2069-2071-2073-2075-2077-2079-2081-2083-2085-2087-2089-2091-2093-2095-2097-2099-2101-2103-2105-2107-2109-2111-2113-2115-2117-2119-2121-2123-2125-2127-2129-2131-2133-2135-2137-2139-2141-2143-2145-2147-2149-2151-2153-2155-2157-2159-2161-2163-2165-2167-2169-2171-2173-2175-2177-2179-2181-2183-2185-2187-2189-2191-2193-2195-2197-2199-2201-2203-2205-2207-2209-2211-2213-2215-2217-2219-2221-2223-2225-222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BEATY SHOWS CIRCUS TO LOS ANGELES

Season Opens at El Monte; Turnouts
Good for First Days as Weather Clears

LOS ANGELES, March 29.—Ideal weather helped the Clyde Beaty Circus open its 1952 season at El Monte (27), with the show debuting on the Washington and Hill Street lot in Los Angeles yesterday for 17 days.

Altho the season has been suffering from heavy rains this year, the weatherman ruled out the storms and gave the Beaty-opens clear and warm weather. The good crowds for both the spots, with the big top being filled Fri-

Beers-Barnes Sets Ga. Bow, Ruritan Dates

BRADENTON, Fla., March 29.—The Beers-Barnes Circus will begin the week of April 21 and will play several Georgia stands, as announced by the Beers-Barnes Agent Gene Christian. Several South Carolina stands will play while the show en route to the Cherokee Indian Reservation in North Carolina for a return engagement.

Early in May the show will play the first series of dates under auspices of Ruritan clubs. In 1950, national headquarters of the club endorsed the Beers-Barnes Circus to its units, and this season the show expects to play a large number of Ruritan dates.

Bill Fokman's lion act is scheduled to be with the show. Happy Holmes' juggler act is scheduled to return for another season. Some new advertising paper has been prepared by Forest Freeland.

At Miami, the Beers and Barnes families have acquired a truck to replace one damaged in a home wreck last year. The elephant, Alvin, injured in the wreck, has recovered. Another truck is being rebuilt as a camel and seal vehicle.

King-Cristiani Flashes New Heralds, Ads

MACON, Ga., March 29.—Floyd King and staff, old masters at throwing the art and adjectives together for circus advertising, have come up again with a special set of heralds and newspaper copy. A \$450,000 ad features the expanded King Bros. Cretian title.

Two styles of two-color newsprint, paper-style herald is being mailed to box holders. It includes art and copy featuring the King-Cristiani and the show's new parade. A streamer-type herald is being circulated to all carter's lots loaded with King-joined phrases of the old school.

Two styles of newspaper ads feature the title, Cristiani Family Chamberly, Hugo Zocchini's circus material is to be found in the parade. Press Chief Art Parks has been studying the material.

The King-Cristiani show opens here Saturday (5).

N. Y. Library Has Circusiana Display

NEW YORK, March 29.—Spring and the circus arrived together in New York. Public Library which is repeating its annual display of circusiana. Special show, "The Circus," runs the lot of old playbills and posters, route books, photo and press clips, has been added to a recreation of the Circus Audubon, long-standing member of the Circus Fairs of America.

The material is to be found in the Theater Collection, presided over by William W. Mat- the main branch's big top specialist and circus fan.

day night (28) with guests, including radio, movie and television celebrities and members of the New York Coast Showmen's Association.

The Beatty management is expecting this run to get the greatest ever for the show on this lot. Matinees are scheduled for a 3 o'clock opening to get the kids after school. With Easter holidays soon to start the afternoon time will be set aside.

Pre-show publicity, particularly radio and television, has been very good. Handled by Shivers and Norman Carroll, the plugs were increased during the week to give the circus a good send-off. The Carrolls spotted the Martells on "Bandstand Review" over KTLA on Sunday and Milonga Cline was featured with her dog act on "Dixie Showboat".

The Ina Hutton show was guested by Vicki Hanford and Kay Francis being swinging ladders. Mrs. Jane Beatty and Charles Hildner appeared on the Billie Burke show. Flannery O'Connor was the winner of "Queen for a Day" with a monkey. Other shows included "The Great Escape" or "Nothing" with Walter O'Keefe, and Hildner on "You're Never Old" (23) a circus, a comedy, a jockey shows have used tie-in gimmicks or ticket giveaways.

Plugs have been heard on the Jack Kirkwood, Ed Wynn, Al Pearce and Link Linkletter shows. The show drew full houses from the motionial stunt at Rexall Square, and at Cicagna and Beverly Boulevard from 1 to 4 p. m. brought out thousands. The event here was in conjunction with the reduced ticket price for afternoon adults at the 43rd Oval drug-store.

Advance sale of tickets was reported heavy. However, no definite figures were reported.

"Photo Finish" March 1951 for Parks in the Circus

CINCINNATI, March 29.—Polack Bros. Western Unit, sponsored by Syrian Temple Shrine, again hit the bullseye after years, asiewicz at the Taft Auditorium on March 29, 1951.

Weather being ideal, the show had big crowds this week with 10,000 people, a sellout. On the second night performance Friday (28) being light. House Saturday (29) was a sellout. From here the circus goes to Indianapolis, arriving at Murat Temple, April 4-5.

On Monday morning (24) a special feature, not advertised to the public, was given for orphans, children from welfare agencies and residents of old people's homes. Clowns and several acts gave a performance Tuesday (25) at the Shrine. The children at the Condon School. The John Robinson-Loyal Rescue Troop, A. A. A. (a company for personnel) at the Sheraton-Gibson Hotel Sunday afternoon.

George Westernman, in charge of the promotion here, will next go to St. Louis.

New Cole-Waters Hippo Dies in WQ

HUGO, Okla., March 29.—A hippopotamus purchased recently for Cole & Walters' Circus died in here today. The hippo, named here. It was the second hippo killed by the show in two years. Last season the hippo died shortly after the show opened. The second hippo, a full-sized animal, was killed by a major feature with the show.

RB FLICKER EQUALS RECORD RADIO CITY RUN

NEW YORK, March 29.—In one of the best times of the year, coincidentally, Tinker-to-Evers-to-Chance exploitation was the show's history. "The Greatest Show on Earth" film closed here last Wednesday (28), at Radio City Music Hall, seven days before the Big Show itself is due to open. De Mille film ran 11 weeks to tie the theater's long-run record, previously held by "Random Harvest".

Wallace Crowds Light at Two:

Austin—Strong

Goizoles, Temple Without Auspices; Hagen Bros. Nearby

TEMPLE, Tex., March 29.—Wallace Bros. Circus, the New Dave Davenport, launched its season at Gonzales' spring quarters Saturday (29), moved to Austin for Monday (30) and played here Tuesday (31).

Business was weak here and at Gonzales, but attendance at Austin was reported large. Both shows drew full houses from the Knights of Columbus as auspices. Hagen Bros. was to follow Wallace by four days at Austin.

The Wallace shows' appearance here was not sponsored, altho it used the American Legion. The show was only lightly billed and single newspaper ads appeared only one day prior to the show date. Performances were delayed in Austin because of better weather, but less than one-quarter of a house turned up for each. Clyde Bros. Circus, playing in Legion squares at Belton, seven miles away, on Saturday (29), at Gonzales, the show was erected at the quarters.

FB Arrests Ben Davenport At Austin, Tex.

AUSTIN, Tex., March 29.—Ben Davenport, of Wallace Bros. Circus, was arrested by the FBI here today for money security under \$10,000 bond. He was charged with interstate transportation of \$25,000 in stolen money and securities.

A hearing in the case was set for next Thursday (April 3). U. S. Commissioner Robert Sned here.

San Antonio, neither the U. S. marshal's office nor the FBI released full details. But the FBI said that money security involved was allegedly stolen from a Uvalde, Tex., rancher October 1, 1951. Said to be included in the amount was \$39,750 in cash, \$5,000 in government bonds and \$15,000 in stocks. The FBI added that the items had been concealed in a clothes hamper by a rancher.

King, Ringling Get Sponsor Dates In Binghamton

BINGHAMTON, N. Y., March 29.—King Bros. and Ringling Bros. will both play dates under auspices of the Binghamton American Legion will bring King in here today while the Ringling show will sponsor the Ringling show on July 14. The King permit to hold a street parade.

Since the Ringling show will also be held on Sunday, July 13, a large crowd viewing of circus fans is expected.

RB Gotham Advance Sales Set Record

• Continued from page 71

issue of Look now in circulation, will result in a number of girl elephant riders being robed in lavish costumes engineered by many of the nation's foremost designers with materials furnished and replaced through the season, by as many famous fabric houses. The word is that the show train, which is scheduled to arrive at the Mott Haven Yards, the Bronx, tomorrow morning, will carry a bigger percentage of straight circus features than in recent years. Chicago's Lions will fill the gap caused by the noticeable absence of a wild animal act in the recent past. Other billed new features will include Great Friska, Nina Karpova and Miss Luigina, aerialists; the Great Linars, tightrope the Heirolts, roller skating; Renowned Riggett, unsupported acrobats; Fennis-Person Duo, rolling cylinders; Balancing Bishnis, unsupported ladders; Hammer-schmidt's wonder acts; Helmut Gunther, juggling; Dieter Tasso, clown juggling; the Great Bomba, double-somersaulting tambores; the Ricoris, cyclists; Six Pricelars, cycling acrobats; Tomason, equestrians; Aerial Monks, aerialists; Riding Errop and the Glimmas' Circus; Lally Kohler and the Abbotts Girls, acrobats, and Camillo Mayer Truants.

21 Imports Billed
In all, the Big Show is billing 21 imports. Just what the final program will be has not been set at this time, since each year there are disappointments. While the

Jacobsons Buy Kayda Interest: Form New Firm

NORTH HOLLYWOOD, Calif., March 29.—Charles Jacobson and W. Jacobson have organized the Hollywood Circus Corporation to hold and discontinue Circus Corporation in which Al Kayda was a partner with the Jacobsons.

Charles Jacobson said the new show will continue the policy of allowing sponsors to select a circus title. Phenomen will be used, he said, but the promoter system will be replaced by the use of crew managers.

A special pitch has been started for outright sales of performance to companies and organizations. A special brochure has been prepared for the campaign. Among cities to be played soon are Vallejo, Richmond and Santa Rosa, Calif.

Charles Jacobson will be general manager. W. Jacobson will be manager. A contracting agent will be signed later. Acts contracted for fall dates include Poodies Hanneford Troupe, riding; Phil and Bonnie Bonn, tightrope; Wild, wigmist, and Harry, wire, dogs and elephant.

Tiger Bill Wins Good Business At El Campo

EL CAMPO, Tex., March 29.—Tiger Bill's show drew a large advance ticket sale was reportedly strong. Merchants bought tickets in advance to cushion the show's seating capacity was estimated at about 900, and advance sales exceeded the capacity.

Capell Loses Hempstead

HEMPSTEAD, Tex., March 29.—Capell Bros. Circus lost both performances here Saturday (29) and Sunday (30) because of the top of the tops. Weather was cold

apparatus for the double-somersault car is on route, it is not known whether a driver is available to perform the stunt.

New Orleans music by John Ringling North, lyrics by E. Ray Goetz and choreography by Edith Rarow, are carried. They are "The Good Old Times," the new super walkaround designed to appeal to all ages. "Butterfly Lullaby," starring Finito Del Oro, will feature the aerial ballet, trained by Antonette Concello. "Mardi Gras" found its inspiration in New Orleans' annual pre-festival festival. In it are featured dressage riders Roberto De Vasconcelos, Visconde Ponto da Barca, Franz Ackert, Luciana and Friedel. "Gold Dollar Moon," finale features Dardwell Connelly, the Man in the Moon.

TV IN LEAD 48 Chi Ideo Radio Shows Plug Polack

CHICAGO, March 29.—Television took the edge over radio in Polack Bros. Circus publicity during several weeks in the past, here, according to a summary of programs which were devoted to the show. All or most of the time on 48 radio and TV shows was turned over to television.

Press Chief Justus Edwards reported, Twenty-five of the shows were on radio and television. The series started February 27, with most of the programs for the first several weeks on radio. After the show opened, the emphasis was turned to television, where many of the show's formers and staffers appeared for guest spots and interviews.

Not included in the summary prepared for the Shrine here were spot announcements, and short mention of the circus on additional programs. Circus material was also sent to neighborhood and regional radio stations but the report made no tabulation of results there.

Edwards said that Polack air publicity was very well ahead of previous years. Some stations were asked to omit spots and place the in the run recent it became apparent that the circus would be unable to handle the crowds.

Mills to Parade At Greenville

GREENVILLE, O., March 29.—Mills Bros. Circus will give a parade here for opening day only, Jack Mills said here this week.

The section with the opening day events being planned by the circus will arrive in this jubilee. Date is sponsored by the auxiliary police.

John and Ida Mills with Hans Lederer met several members of the Wallaby Troupe who arrived in Greenville. With the troupe, together with Digger and Johnny Pugh and eight English downs will arrive in this jubilee.

April 5. New band and usher down will arrive in this jubilee. York. Two trucks also were purchased this week.

Harry Mills and assistant, Ray Freeland, are readying concession equipment at quarters. Arthur Hard Troupe, Digger, Margie Butcher, and Bob Robinson, new steward, arrived in quarters.

More than 1,000 people, including 100 children, attended the free Saturday training show despite a heavy rain. Several hundred visitors came earlier in the week.

NEW
WORLD OF PLEASURE SHOWS
THE LARGEST MIDWAY

Opening May 1st, 1957, at O'Neill, Nebraska
Have 20 Pairs and Celebrations.
Want Hunky Punks of all kinds except
Hi-Striker, Mitt, Mus, Long Range, Flow
Peppercorn, Grab, Jewelry, Ace and Weight
Shove Wasted: Motordrome, Funhouse
Ten-In-One, Snake, Illusion, Glasshouse
Wild Life, Mechanical or any Show o

EARL D. JOHNSON
County Fair Shows Chambers, Nebraska

**STRANGE and WEIRD
ATTRACTIONS**

Shrunken Heads
Bodies, Devil Ch
Fish Girl, Ape &
Wild Boy, me
Others, Voodoo
made 22. Fr



TATE'S CURIOSITY SHOP
3838 E. Van Buren
Phoenix, Arizona

ROBERT J. MUSEUM
228 W. 42nd St. New York, N. Y.
Open all year round

Want friends and money Acrs. mail salary and all particulars in first letter

BINGO HELP

Counterforce and Glass Pitch Agents
At Whitlock, can use you. Write

ANDY CRANDELL
1446 So. Water Wichita, Kans.

BLUE GRASS SHOWS
NOW CONTRACTING FOR 1952
SHOWS RIDES CONCESSIONS

SALES - RENTALS - CONCESSIONS
P. O. Box 621 Owensboro, Ky.
Phone 35321

FOR SALE
Merry-Go-Round, \$3,500.00; 85 Ell Ferri Wheel, \$4,500.00; Kiddie Auto Ride \$1,000.00; International Trailer and 3 ft. Trailer, \$1,000.00; Concession Trailer

JOHN KAHL
R. 12, Box 1234 Oes Pares, Mo

Opening April 15th at 8 Mile and Wyoming, Detroit
GRAND OPENING: May 1st at Mt. Clemens. First Show in City limits in 15 years. Followed by Lansing, Muskegon, Saginaw, Grand Haven, Grand Rapids, Holland, Holland, Jackson, Lake St. Clair Fishing Tournament, then big four of July Celebrations at Napoleon, Ohio. Followed by outstanding route of Fairs and Celebrations until October 5th. Can use a few more Hunky Punks. We do not carry rocket. Want 10-1, Glass House, Motorcade or any Show not conflicting. Want Ride Foreman for Merry-Go-Round and Come! Ride. Heavy Ross. answer this ad for Dipper. Johnny Moran says: Ride Boys that know him to come on. **WILL BUY LAKE MODEL OCTOPUS.**

WORLD OF PLEASURE SHOWS 22 Orchard St. Mt. Clemens, Mich.

W.G. WADE SHOWS
Now Contracting
RIDES • SHOWS
• CONCESSIONS •
For our 1952 Season
C. P. O. Box 1488
Detroit 31, Michigan

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COLEMAN BROS.' SHOWS
Opening Middletown, Conn., April '24

E & B AMUSEMENTS

Want Ride Help: Semi-Drivers
preferred.
Want Mechanical, Monkey,
Midgat or Hillbilly Shows.
All help formerly with me.
answer.

JOHN A. BASS
24504 UNION TURNPIKE LONG ISLAND, NEW YORK
@Phone: ELsdough 7-0457L

RICHARD J. COLEMAN
Middletown, Conn.

WANTED—COOKHOUSE

**ATTENTION
Park & Carnival Owners**
At Liberty. Young married Man, strictly
sober and reliable, experienced in man-
aging and assisting managing Park or
Carnival. Can get it on and off the
lot, handle front and office. (Sorry, not
a patch.) Call write or wire.

Can place sit-down Cookhouse at the Jackson Harness Race Track (Fair Grounds), Jackson, Mich. You can open April 15, meeting starts May 2 to June 7. Serve three meals a day. Water and lights available. We will have over 300 horses on grounds which means better than 300 men. Closest restaurant 1 block away. Must be neat and in keeping with downtown prices. Cheap privilege to the proper Cookhouse. Write

DON ELLIOTT

FETTER
1560 S. W. Third Ave. Miami, Fla.
Phone 30136

353 MORRIS AVE. GRAND RAPIDS, MICH.

COUNTY FAIR SHOWS

FOR SALE
MECHANICAL ROBOT WALK-THRU EXHIBIT

Operating May 1st, 1957, at O'Neill, Nebr.
Have 30 Pairs and Celebrations.
Want Hasty Panks of all breeds except
Hill-Strikes. With Long Legs, Fine
Shows. Grab, jewelry, Ads and Weight.
Shoes Wanted: Moldboarders, Fumblers,
Ten-in-One, Snake, Illusion, Glasshouse,
Wild Life, Mechanical or any Show of
merit with own transportation. Want
Ride Helm. too wags: contact at once.
Ramsey George, G. K. Kirby, Nelson M.
Swan, and Kirby, contact.

This business offering of 30 life size circus musicians playing real instruments with hand-carved miniature circus performers available for entertaining showmen. Exhibit presented in 1951 30' drop frame specialty built, van trailer with 1949 2-ton Dodge tractor. Special Arranges circus hooks to top of van. Making exhibition 35'x22' when working. Unit far above average—includes sound, floodlights, outstanding signs, heavy duty rubber covered tyre, trailer wired in conduit with 12 fuse switch box. Nothing lacking. Room for sleeping. Cost \$4,000. \$1,000 down. See it. My connection with world's largest business broken forces me off the road.

**George E. Lambert, Director Eastern Division
Chas. Ford & Associates, 11 West 42nd St., N. Y., N. Y.**



**STRANGE AND WEIRD
ATTRACTIONS**

Shrunken Head
Bodies, Devil Child
Fish Girl, Ape Boy
Wild Boy, man
others. Your idea
made up. Free
folder Write

**TAT'S CURIOSITY
SHOP**

3636 S. Van Buren St.
Phoenix, Arizona

I. T. SHOWS, INC.

Unit #2 opening in Brooklyn, April 4th. Frozen Custard wanted. Must have own generator. Starting for Long Island tour May 19. Want for Long Island beginning May 19 . . . Side Show, Monkey Show, Penny Arcade. Will book any Grind Show capable of getting money. Concessions wanted. Glass Pitch and others that do not conflict with what we already have. Have Bings for sale. 24x36, 104 seats, completely equipped.

PHIL ISSER, Gen. Mgr.

1539 EAST 20 ST. BROOKLYN, N. Y.

HUBERT'S MUSEUM
228 W. 42nd St. New York, N. Y.
Open all year round
Want Freaks and Novelty Acts. State
salary and all particulars in first letter.

KELLIE GRADY SHOWS
Want for opening date starting Saturday, April 12th, Sheffield, Ala., heart of town.
One or more Kiddie Rides, Cookhouse, Bingo, Glass Pitch, String Game & any Stock Concessions. Good proposition for Shows with own transportation.

BINGO HELP
Countermeas and Glass Pitch Agents.
Al Whitlock, can use you. Write
ANDY CRANDELL
3440 So. Weber, Wichita, Kansas

KELLIE GRADY SHOWS, Florence, Ala.

BLUE GRASS SHOWS
NOW CONTRACTING FOR 1952
SHOWS—RIDES—CONCESSIONS
P. O. Box 523 Georgetown, Ky.

Can place at once LOT MAN who is capable of laying out large RAILROAD SHOW and can make himself generally useful. Can place A-1 Special Agent capable of promoting title Matinees and handling Promotions. Have plenty of good material to work with. Address

James E. Strates
Pres. and Gen. Mgr.
Washington, D. C., April 3-12.

Dick O'Brien
Mgr.

FOR SALE
Merry-Go-Round, \$2,500.00; 45 Ekl Ferrie Wheel, \$4,500.00; Kiddie Auto Ride, \$1,000.00; International Tractor and 26 ft. Trailer, \$1,250.00; Concession Trailer complete, Cotton Candy, Snow Cone, Popcorn, \$1,500.00.
JOHN KAHL
R. 13, Box 11534 Oes Fares, Mo.

Wants—Motordrome Manager—Wants
Want Manager with own machines or will book complete Motordrome. Have wonderful proposition.
Wira
20TH CENTURY SHOWS, BATON ROUGE, LA., UNTIL APRIL 5

ETCHED BLUE DOUBLE EDGE BLADES
5 blades to package, 25 packages in carton (1000 Model).
PER 40¢
100 100
(Min. order 1,000 blades.)



MINIATURE CHARM NECKLACES

Single blade, highly polished. Brushed finish except cathodic blued handle with shackle. Length closed 1 1/2 inches. 2 dozen on display card (one less sold).

No. B10C	10 50
ON DISPLAY	PER GROSS
CARD	PER DOZ.
	90¢

SPECIAL 16" Single Strand PEARL NECKLACE
Pine quality high luster pearl bead. With elegant clasp.
No. 9453232
PER DOZ. 2 90
100 100
(Min. order 1,000 blades.)

IMPORTED EXPANSION BANDS



Heavy duty men's flexible bands in chrome plated or gold plated finish.

CHROME	GOLD PLATED
No. 827W100 DOZEN 3 60	No. 827W108 DOZEN 4 85

NEW CATALOG No. 157!!

Now on the Press. Full of Carnival Novelties, Premium Merchandise, Costume Jewelry, etc. WRITE FOR CATALOG No. 157!

N. SHURE CO. 200 W. ADAMS STREET, CHICAGO 4, ILLINOIS

HELP WANTED—ADVERTISEMENTS

RATE—15c a Word Minimum \$3

Remittance in full must accompany all ads for publication in this column.

No charge accounts.

Forms Close Thursday for the Following Week's Issue

ARCADE ASSISTANT WANTED—MUST BE able to drive own truck and understand cash. 30 to 40 hrs. week starts in May. In the truck parts. Write: Jack Shivers, 1000 N. 1st St., Milwaukee, Wis. 53212.

CLOWN PARTNER—NO INVESTMENT RE-quired and few hrs. and shifts. Also bus. Write: Fred, 1000 N. 1st St., Milwaukee, Wis. 53212.

DANCE MUSICIANS, ALL INSTRUMENTS—offer the dancing table. Traveling band. Write: Fred, 1000 N. 1st St., Milwaukee, Wis. 53212.

DRUMMER WANTED—MUST BE able to play all styles. Write: Fred, 1000 N. 1st St., Milwaukee, Wis. 53212.

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REPUTABLE, HON. ARCADE ACTS—Available for marriage, social, etc. Write: Fred, 1000 N. 1st St., Milwaukee, Wis. 53212.

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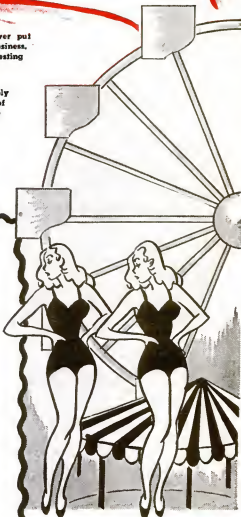
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5846006549344902471845117132169824970624000 Pk. Style Guild Sets . . . \$1052281177122692811360750037677838336.00
1169201309868980494369023426439649412480000 Pk. Style Guild Sets . . . \$2104562354245385622721500075355676672.00
233840261937796098873804692887898884960000 Pk. Style Guild Sets . . . \$4209124708490771245443000150711133344.00
46768052387559219774760938577579777920000 Pk. Style Guild Sets . . . \$8418249416981542490886000301422266688.00
93536104775118439549521777155159555840000 Pk. Style Guild

'51 Exports Set All-Time Machine, Record

Total Valuation: \$5,121,806;
Games, Venders Pace Expansion

WASHINGTON, March 29.—Led by new record sales volume of both games and venders, total exports for 1951 aggregated 29,764 machines and venders valued at \$5,121,806, it was announced this week by the U. S. Department of Commerce.

The number of pieces shipped and the dollar value recorded all-time highs, slightly surpassing the 26,545 machines sold for \$5,120,102 in 1947.

As in previous years, junkies accounted for most of the dollar total, proof of the growing solidarity of the export market being shown by the 1951 total of \$343,635. The previous highest number of venders exported was 6,753 (1947), while the 1951 export summary showed 7,675 (1947), which was the second time more than \$3 million was spent by importers of U. S.-built coin phonographs.

Deliver Keeney Matching Score Shuffle Games

CHICAGO, March 29.—Samples of a new four-player shuffle game were shipped to all firm distributors last week. Paul Huebsch, sales manager of J. H. Keeney & Company announced.

Super Deluxe League Bowler, it is available in 8 or 9 1/2-foot lengths.

The new Keeney product is an all-time game to match a score which lights up on the back glass after each ball. The score is completed by the score to be matched does not light up until after all players have run their 10 bowling frames.

Super Deluxe League Bowler is designed so that players have an equal opportunity to match the score. Thus, it is possible for up to four players to win during the same game.

Calendar for Coinmen

- April 1—Central Association of Music and Coin Machine Operators, monthly meeting, Bellville Hotel, Kansas City, Mo.
- April 7—Illinois Amusement Association, monthly meeting, New North Main Street, Rockford, Ill.
- April 8—Automatic Phonograph Owners' Association, monthly meeting, Sheraton Gibson Hotel, Cincinnati.
- April 8—California Music Guild, monthly meeting, 311 Club, Oakland.
- April 8—Amusement Machine Operators' Association of Davis County, monthly meeting, El Comodoro Hotel, Miami.
- April 9—Music Operators of Northern Illinois, monthly meeting, site to be announced.
- April 10—Michigan Automatic Phonograph Owners' Association, monthly meeting, Macabees Building, Detroit.
- April 10—Phonograph Owners' Association, monthly meeting, Hollenden Hotel, Cleveland.
- April 10—Summit County Music Operators' Association, monthly meeting, Mayflower Hotel, Akron, Ohio.
- April 10—Washington Music Guild, Inc., monthly meeting, 3110 M Street, Washington.
- April 14—Washington Coin Machine Association, monthly meeting, Hub Enterprises Building, Washington.
- April 14—Wisconsin Phonograph Operators' Association, monthly meeting, site to be announced.
- April 18—Westchester Operators' Guild, Inc., monthly meeting, American Hotel, White Plains, N. Y.
- April 17—Progressive Music Guild of South Jersey, monthly meeting, Walt Whitman Hotel, Camden, N. J.
- April 20-24—National Association of Tobacco Distributors, annual convention and exhibit, Palmer House, Chicago.
- April 22—Western Vending Machine Operators' Association, monthly meeting, Park Sheraton Hotel, New York.
- April 23—Phonograph Owners' Association, monthly meeting, Broadway Hotel, East St. Louis, Ill.
- April 25—Central States Phonograph Operators' Association, monthly meeting, 621 Main Street, Peoria, Ill.

the former record venter valuation was set in 1950 when the total reached \$501,643.

Games

In the games segment of the export field, the number of units and the combined value were also of record-breaking importance. Amusement games totaling 15,324 and worth \$1,519,422, were exported in 1951. Both dollar-wise and in number of units they dwarfed previous peak figures. In 1950, the former high game dollar total was \$1,071,971. The greatest number of games sold prior to 1951 was in 1947 when 17,741 units were exported.

Another factor attesting to the

steady strength of the export market was the fact that in both the first and second halves of the year approximately 50 per cent of the sales were by hand sales.

In previous years, the spring months were usually light with latter part of the year marked by heavy sales. In 1951 the monthly average dollar value of shipments was \$432,000 and in only one month, July, did the monthly figures dip sharply.

Because of a change in listing of countries made by the Commerce Department, effective July 1951, it was not possible to break down the figures by countries. Under this change Commerce announced it would continue listing only

(Continued on page 102)

Coin Machine Exports

1951 Monthly Totals

	Total Value	Photographs	Vendors	Amusement Games
January	2,705 \$ 449,188	907 \$ 254,500	620 \$ 74,247	1,178 \$ 120,439
February	2,210 382,541	741 241,367	511 60,888	923 100,751
March	3,792 557,615	1,779 316,330	1,758 54,683	1,257 164,287
April	3,563 539,683	1,245 334,393	1,035 16,888	1,265 150,587
May	2,136 301,640	1,110 302,640	622 11,412	1,142 129,429
June	2,380 387,847	881 240,226	550 51,192	1,129 96,429
July	1,813 261,180	350 131,969	693 41,666	710 87,571
August	2,018 301,862	450 201,862	270 29,731	1,090 129,429
September	2,241 351,511	549 224,887	655 27,041	1,037 99,014
October	1,959 369,185	502 234,323	387 52,870	1,037 115,785
November	2,084 364,989	776 263,329	387 52,870	1,037 115,785
December	2,238 503,951	822 339,009	500 18,799	1,111 151,543
Totals	29,764 \$5,121,806	8,442 \$3,058,749	7,753 \$543,635	13,524 \$1,519,422

N. Y. Guild Sets First Banquet

PORT CHESTER, N. Y., March 29.—The Westchester Operators' Guild, Inc., will hold its first annual banquet May 6. President Earl Pavoni announced the event will celebrate the second year in existence and the site will be Bill Reiber's Restaurant, Elmsford, N. Y.

Despite its brief experience as a trade group, the Guild has built up a good reputation by stabilizing the industry in Westchester County. Its other executives are Max Klein, vice-president; Seymour Pollak, secretary; and Louis Farfaglia, treasurer. The WGO board of directors is made up of Ben DeMuro, Arone Goldberg and Harold Rosenberg. Its legal adviser is Malcolm Wein.

UL APPROVAL FOR BRONCOS

CHICAGO, March 29.—Unimatic Laboratories, Inc., notified the Exhibit Supply Company this week that the firm's Big Bronco had met all its rigid tests for safety and operation. This marks the first coin-operated mechanical horse to receive the coveted UL approval.

In addition to testifying to the sound construction of the product, the UL approval will also allow the valuable operators seeking new locations for Big Broncos and will enable them to minimize insurance rates.

Capitol's New Movie Unit Bows

NEW YORK, March 29.—Capitol Projector's new Pin-Up Movie Dimension is now in production, available for delivery, according to Sam Goldsmith, Capitol sales manager. New unit designed to take up less space in arcade and park locations, has been streamlined somewhat from the same firm's taller and heavier Peep Show, introduced last year.

Dimensions of new Pin-Up are 5 1/2 feet high, 22 inches wide and 19 inches deep. It weighs less than 100 pounds and retains an attractive full-color eye-catcher display.

The improved optical system will produce clearer, sharper pictures on larger-than-screen size.

priced at \$495, approximately \$100 less than Peep Show.

See Page 07 for

THE BILLBOARD'S NEW WEEKLY

"WHERE-TO-FIND-IT"

SERVICE

The Market Place

for the

Coin Machine Industry

Consult this new reader service for all of your special coin machine needs.

55 DISTRIBS MEET

Exhibit Intrudes New Play Principle

CHICAGO, March 29.—The Exhibit Supply Company introduced a new type shuffle game during an informal distributors' meeting at Ray Foley's Club here Sunday (23). The game uses a new concept in playfield designed in which all the balls used are an optical illusion. The name of the game is Twin Rotation and is played like regulation pool. Throughout the rest of week the distributors had conferences with Exhibit officials at the factory.

Approximately 55 distributing firms from all parts of the country were represented at the showing. Following a complete description of the game's play principle, review of its test performance and development of the game over the past two years, the

distributors took turns playing the four models in a private section of the club. Following approximately two hours of test play and discussion, cocktails were served and later a lavish dinner.

The game has a playfield eight feet long by 30 inches wide and is based entirely on skill shots. As its name implies, it can be played by either one or two persons, each depositing a dime. At no time are the balls numbered 1-15, actually on the playfield. At the start of play the balls are racked on the playfield, with the stick serving as the cue ball, the player shoots at the illusionary rack and scatters the balls. One or more balls hit in proper rotation by the No. 1 ball are considered pocketed. A ball is pocketed when its image disappears from the play area, after breaking the rack, player then tries to pocket balls according to their order. Single play, 15 shots are offered. With two players the "inking" of all balls constitutes a game. Average play time is one minute per game.

A goal for the design is to complete the rack within the 15 shots or less. On doubles play, the winner is the player who

(Continued on page 107)

Gottlieb Bows Baseball Game, Hit 'n Run

Unveil Bally's New Five Ball Atlantic City

CHICAGO, March 29.—Hit 'n Run, a new type baseball game, is in production at the D. Gottlieb & Company plant and distributors are being notified who shipped, Alvin Gottlieb announced Thursday (27).

Hit 'n Run is a baseball diamonds. The one on the playfield features four high score trap holes at standard home plate and home plate. Balls dropping into the trap holes illuminate color lights on the playfield to advance base runners. Filling all the trap holes, sets up replays. The game is played by two players as they turn making the game's 1-8 sequence, high score and scoring runs. The completed 8 sequence starts a traveling light on the game's mystery replay button.

The diamond on the backglass features animated basemeners, depicting action on the playfield, and keeps player informed of game's progress. Scoring units on the playfield include four pop bumpers, two cylinder bumpers and a pair of flippers, plus the standard six trap holes.

MANILA EDITOR GIVES VIEWS ON PIN GAMES

MANILA, March 29.—After pondering the development of the amusement game industry in this Philippine city and witnessing the virtually annual attempts by local solons to regulate the game, Manuel V. Villa-Roig, Manila editor of The Manila Daily Mirror, in one of his recent editorials analyzed the situation as follows:

The Metaphysics of Pinball

"The fraternity of pinball plays a honorable and increasing tribe in this city, has good reason to feel alarmed at the attention given to their favorite machines by some councilors and legal experts.

"Is Pinball Gambling or Not?"

"That, at the moment, is the great debate that engrosses the metaphysicians in City Hall. It reminds us of the medieval wrangling about how many angels could stand on the point of a pin."

"Pinball, as any bookstalker or reporter knows, is no more a game of chance than going to the movies, playing the jukebox or giving candy."

"You drop your nickel or dime in the slot without any expectation of getting it back, let alone of making it return with a litter of other coins of the realm. The sure way the keeper may let you play or drink on the house if you run up a million in the millions. But, again, there is more gambling in that than in going to the movies and finding a weak preview on the program."

"Pinball is the last refuge of non-gamblers who want to forget their troubles without recourse to marihuana, a pack of cards or a monkey. It should not be confused with its cousin, the mechanical cousin, the one that promise to double your money."

Move Follows 2d Quarter Boosts; Will Include Aluminum, Cobalt

under the copyrighted trade name, Cloro-Mint. Sterling B. Douglas, sales manager, stated the four-variety line is being made available in 210, 170 and 140

Copyright ©

HERE'S THE SECRET TO BIG PROFITS IN BULK VENDING

SIMPLIFIED
SERVICE
MEANS
MORE
WORK

The biggest profit motor operators have ever enjoyed in the bulk vending field. Simplified service cuts costs in half. You just exchange globes on location... the empty globe is cleaned and filled at your warehouse... all products including ball gum and chews. Attractive eye-catching operation. Built for years of hard service.

THE NORTHWESTERN CORPORATION
829 S. ARMSTRONG ST., MORRIS, ILL.

Commissions Key Western Ops' Meeting

LOS ANGELES, March 29.—Commissions were the main subject of discussion at the regular monthly meeting of the Western Vending Machine Operators' Association Tuesday night (25) at the Unique Restaurant here.

Following dinner, M. L. Slater, president, quickly disposed of routine matters to devote the remainder of the meeting to views on commission structures. Bulk merchandising operators present expressed their opinions.

The informal nature of the subject was brought about by the report that promoters were circulating in the area and offering locations percentages which the established operators said could not be met legitimately.

The minutes of the previous meeting were read by Bob Lendner, secretary. Phil Steden, treasurer, made his regular report.

New Chi Coo Co. Exec

CHICAGO, March 29.—Patrick L. O'Malley was named general sales manager of Coca-Cola Bottling Company of Chicago. It was announced by Harry Kipke, president.

N. E. Candy Mfrs. Elect Clare Prez

BOSTON, March 28.—At the annual meeting of the New England Manufacturing Confectioners' Association here, the New England Confectionery Company, was elected president.

Other officers named were C. E. Worthen Jr., James O. Welch Company, vice president; William O. Walters, W. F. Schraft & Sons, treasurer; Stephen A. Rich, Squirrel Brand Company, secretary.

Senator Whittier said that manufacture of confectionery is a leading industry in Massachusetts, giving employment to over 10,000 persons.

Per-Machine Tax

Continued from page 27

Similar per-machine tax bills, known as the Lannan bills, were killed last year.

The bills had been protested by C. D. Lannan, executive director of National Automatic Merchandising Association, and at a hearing opponents included Robert H. W. Welch, James O. Welch Company, Bertha H. Hurler, Coca-Cola Bottling Company, Lowell, R. F. Ludden, Automatic Merchandising Company, Abington; Harold Cutter, Automatic Ice Cream Sales, Dorchester; William C. McConnell Jr., Automatic Merchandising Corporation, Medford; Jarvis Hunt, Associated Industries of Massachusetts, and Foster.

Candy Sales

Continued from page 27

distribution report is patterned on that organization's cigarette distribution survey released last January, which pin-pointed vending machines as second most important cigarette sales outlet. Final NADT report, which will give a breakdown of the retail candy market situation, including a study of candy vending machine sales, is expected to be released in August, 1952.

Tobacco Industry Sets '52 Brotherhood Dinner

NEW YORK, March 29.—Irka K. Tobac Company, which is given of honor at the annual dinner of the Tobacco and Allied Industries Division of the National Conference of Christians and Jews. This year, the dinner will be held April 2 at the Waldorf-Astoria.

Tickets were priced at \$100 per person, as they have at past dinners. Funds are used to promote good will and understanding through the group's brotherhood program carried on by over 60 offices in the U. S.

Robert Greene, president of Rowe Corporation, was guest of honor at the 1951 dinner.

Ball-Gum Acquires

Continued from page 27

Gum's seven-item Champ gum line includes at least two "firsts" in the gum industry: The 100-count ball gum, which is a specialty item in the form of 3,000-count or 1/2 inch ball size. Latter, while not marketed to operators, can be vendible thru machines as a multi-piece penny item, Douglas declared.

The 430-count gum, which vend three or four pieces at a time for a penny, is proving especially popular thru the New York territory and general Southern areas, Douglas declared.

No Freeze

Continued from page 27

the vending machines business," Wainer quoted sales figures for various products (candy, soft drinks, cigarettes) from the 1951 Census of the Industry, January Vending publisher publication (Billboard).

In the next few years, Wainer predicted, the ice cream industry will see 75 per cent of its novelty products sold thru vending machines, with all but surplus business, he emphasized.

High Tax Burns

Continued from page 27

totalled 906,000,000, under the new tax compared with 244,000,000 in the like month a year earlier.

Canadian officials, mounties and customs men, seized about 10 million contraband U. S. cigarettes during the last 12 months, and they estimated that this figure was only 5 per cent of all cigarettes smuggled into the provinces during that period.

Diamond Match Sales Break Record in '51

NEW YORK, March 29.—Diamond Match Company grossed over \$100 million in 1951 for the first time in its 71-year history.

Robert G. Fairburn, president, announced this week.

Gross sales last year totalled \$100,388,568, compared with \$98,019,983 in 1950. Net income last year, however, was lower than the preceding year: \$2,212,549 against \$9,018,007 in 1950.

Diamond's sales volume was divided among its diversified lines: lumber and building materials, 50 per cent; matches, 27 per cent; paper and pulp products, 17 per cent; and woodware, 6 per cent.

Name New Nestle's Rep

NEW YORK, March 29.—Nestle's Chocolate Company, Inc., appointed Walter F. Hattori as sales representative for the metropolitan New York territory. He will handle chocolate coatings and bulk cocoa powders.

New L. A. Distributor

LOS ANGELES, March 29.—The Dako Corporation, has been granted a charter for the sale and distribution of vending machines in Los Angeles County. A third capital was given as \$1,000.

Directors are Richard H. Keatinge, Allison Paden and Elise Radcliffe.

Cadbury-Fry Radio Ads

NEW YORK, March 29.—Cadbury-Fry, Inc., of America is featured in Dairy Milk Radio ads on five morning radio shows. Estimated audience is over two million New York homes.

Carbonated Coffee Bev Offered Cup Operators

NEW YORK, March 29.—Airline Foods has taken over the manufacturing and distribution of Sparkoffee, a coffee-flavored carbonated beverage, sold locally by Macy's and Bamberger's for 18 years.

Airline will handle the bottled drink as well as sirup for fountain and vendor sales.

The beverage is made from freshly roasted coffee beans and is said to contain no artificial coloring. Franchises for local bottlers and distributors are being considered by Airline Foods.

World's Smallest Midget WHISTLE

\$10 per M

WORKS LIKE A CHARM

VENDS LIKE A CHARM

WATCH THE KIDS FOLLOW THIS LEADER!

BEAUTIFUL, ATTRACTIVE

Two-Tone colorful plastic, long length whistles that everyone will really get into. Vends perfectly in any school. ORDER NOW for quick delivery!

SIRENS: \$5 Gross

Distributors Wanted

PALM A. PRICE CO.

220 BROADWAY, NEW YORK 38, N. Y.

SCHOENBACH STAMP VENDORS

Folder Type

ATTRACTIVE

OUTSTANDING

Best for last

Best for last

Best for last

Best for last

Best for last

Best for last

Best for last

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Wurlitzer to Show 100-Plus Selection Phono April 6-7 Rumor Has It New Juke Box Will Play Both 45, 78 R.P.M. Mixed

CHICAGO, March 29.—Wurlitzer distributors across the country were readying their headquarters this week for two-day showings (April 6-7) of a new model phonograph which will offer more selections than any other juke box.

Distributors for the company got their first look at the new box 10 days ago when they met at the North Tawandana, N. Y. plant. No official announcement has been made by the manufac-

turer or the distributors beyond the statement that "something new" is coming. The company has never announced "National Wurlitzer Days," as it did last week without introducing a new model.

Rumors of a new model in the Wurlitzer line have been plentiful for the past three months, and they hit a new high this week after the April 6-7 dates were confirmed. The new model will be called the 1500, but the company will continue to offer the 1400 and 1450 for the remainder of the year, according to an earlier announcement by Ed Wurlitzer, sales manager.

Here are the highlights of trend speculation on the new phonograph:

All rumors agree the new phonograph will offer more than 100 selections, currently the top number of tunes available on a single juke box.

Most reliable sources figure the box will have 52 records, play both sides for a total of 104 selections.

Another feature of the phonograph, according to speculation, is that it will play 45 and 78 r.p.m. disks mixed, probably getting set to scatter to various key points for the April 6-7 showings.

Sales Manager Ed Wurlitzer pointed to be at Commercial Music Company, Dallas; Bob Rogers, Indianapolis; A. J. Weiland, New York; Gary Sinclair, Chicago; Max Waters, Des Moines, and Lou Draper, Boston.

In North Tawandana sales executives of the company were getting set to scatter to various key points for the April 6-7 showings.

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Chi Gets Detroit Juke Export Biz—Canada Pacific Islands

A Company Runs Full-Time Foreign Dept.

LOS ANGELES, March 29.—Badger Sales Company, the only coin machine firm maintaining a full-time foreign trade department here, is shipping juke boxes thru-out the far-flung reaches of the Pacific and South American continents.

The firm has exported juke boxes, earmarked for military clubs, to Japan, and it maintains a branch office in Tokyo in charge of Fred Emerson. It has sent machines to such other areas as Guam, Okinawa, the Hawaiian Islands and Alaska.

In recent months many of Badger's exports have been to the

JUKE EXPORTS TOP \$3 MILLION

CHICAGO, March 29.—U. S. Department of Commerce figures released this week show that juke box exports jumped over the \$3 million mark last year for the first time since 1947.

A total of 8,442 machines were exported at a total dollar value of \$3,058,749. These figures and others released previously by the department (The Billboard, March 22) indicate that the exportation of juke boxes is becoming increasingly important to the market for distributors and manufacturers.

Articles in adjoining columns spotlight two centers of activity, indicating the influence played by exports and the outlook for the future in these areas.

DPA Increases 3d Quarter Supply

Juke Makers Get Special Consideration On Hardship Copper, Aluminum Requests

WASHINGTON, March 29.—Defense Production Administrator Manly Fleischmann announced Thursday (27) that greatly increased allocation of aluminum will be made available for the production of civilian goods during the third quarter of this year.

Aluminum allocations for consumer goods were raised 37 per cent over the second quarter, allocations of copper were up 19 per cent and steel 15 per cent.

A DPA spokesman said juke box manufacturers, who filed hardship applications for additional allotments of copper and aluminum before the March 13 deadline, nearly all have received special consideration. With one exception, all manufacturers filed applications (The Billboard, March 22).

Hardship allotments were made from 30 million pounds of aluminum and 20 to 25 million pounds

of copper released for supplemental civilian use by the DPA. Small manufacturers who filed hardship requests were required to show they faced prolonged shutdowns because of shortages of critical metals. Although the need for hardship applications was set for March 15, companies may still request additional allocations from the National Production Authority.

Fleischmann said that the effective job done under the controlled materials plan had made it possible to meet substantially 100 per cent of the material requirements of many of the small applicants.

He warned at the same time that copper was expected to remain in tight supply and probably would be the greatest single limiting factor among the controlled materials.

The DPA expects to release a detailed breakdown of the third quarter allocations within the next few weeks.

Cover Remodels For New Juke

CHICAGO, March 29.—A complete renovation of the Coven Drive Wurlitzer 1500 model juke box on National Wurlitzer Days.

Ben Coven, president, said the remodeling, when finished next week, will feature enlarged interior room facilities. Walls are being torn out, offices moved and the company's one-stop record department changed.

Major record companies will be on hand. Each new juke box distributor will be stocked with records of a different diskery, he added.

Gary Sinclair, field sales representative, will attend the showing for the Wurlitzer company.

CHI OP SAYS

Dime Play Difference Between Profit & Loss

CHICAGO, March 29.—Conventional dime play has been in effect in the Chicago area for more than a year and to at least one operator here it meant the difference between profit and loss in 1951.

This operator started converting his machines in January last year and was able to convert most of them within the next few months before Office of Price Stabilization regulations became effective.

Because of what he termed generally poor business conditions, particularly in the tavern trade, and because of the effect of dime play on marginal loca-

Shippers Hurt By Red Tape, Custom Levies

DETROIT, March 29.—A survey of juke box exporters in this city indicates that the Canadian juke box market, long an important part of local distributorship operations, has been shifting to Chicago.

One distributor noted that substantial orders for machines formerly sold to Toronto and Windsor outlets have gone in the past several years to Chicago supply sources rather than the nearer Detroit market.

One of the reasons given for this important trend is the fact that it is necessary to sell used equipment at fairly low prices in order to make it attractive despite the import duty. Little low-priced equipment is available locally at this time, hence Canadian buyers

(Continued on page 104)

Angott to Show New Wurlitzer, Sales Quarters

DETROIT, March 29.—The Angott Sales Company, which will open its newly enlarged salesrooms with a gala open house celebration marking the premiere showing in this area of the new Wurlitzer 1500 model juke box on National Wurlitzer Days (April 6-7).

Expansion of the firm's facilities is its fourth enlargement since it moved to its present site at 2816 Avenue A, Detroit, where operators is expected to be heavy from all parts of the State.

The Angott Sales Company is scheduled to make personal appearances during the two-day festivities. An executive of the Wurlitzer Company also will be present.

CHARLES M. SUESSENS

Company, Wurlitzer's New England representative.

Suessens will be vice-president and general manager. Wurlitzer recently named the Poole Company as its distributor in five New England States (The Billboard, March 15) and the firm took over much of the territory formerly represented by the Red Distributor.

(Continued on page 103)

AMI Distrib Adds Ark. Area

GRAND RAPIDS, Mich., March 29.—Southern Amusement Company of Memphis, distributor of the AMI, Inc. line, was named this week to serve an expanded territory covering all of Arkansas with the exception of six western counties.

The firm, which is headed by Clarence Camp and Parker Henson, will continue to represent AMI in the Memphis area, which includes Western Tennessee, portions of Southeastern Missouri and the northern half of Mississippi.

E. R. Ratajick, AMI Western regional manager, said Southern recently completed an extensive modernization program at its headquarters at 1000 Main Avenue, Memphis. The service department of the firm is under the management of Jessie Burns, well known to operators throughout the area.

**For Complete Report
on the
Bryson-Kefauver Bill Hearings
in Washington, See Page 32**

AMI Reports Net Earnings Of \$461,344

GRAND RAPIDS, Mich., March 29.—AMI, Inc., Wednesday (26) reported its 1951 net earnings after taxes were \$461,344, or \$2.82 per share on the firm's 220,874 outstanding shares of common stock.

The net earnings represented a drop of \$43,131 from the company's 1950 net earnings of \$504,775.

However, John W. Haddock, AMI president, stated the firm's working capital rose to \$685,128 at the end of the fiscal year, December 31, 1951, in a jump of \$184,242 from the previous year's working capital of \$716,885.

Total net earnings of the firm rose

(Continued on page 102)

SECOND OF A SERIES

Wis. Operator Cites Needs of Juke Field

The Billboard recently asked officers of juke box operator associations what chief problems face the industry in the coming year. Following is the second in a series of comments in answer to the question.

CHICAGO, March 29.—C. S. Pierce, president of Wisconsin Phonograph Operators' Association, feels that the juke box industry will have two pressing needs during 1952—operator organizations and a good, sound public relations program.

More and more operators have been expressing growing concern over the expanding amount of legislation affecting juke boxes, and Pierce feels that formation of operator groups can play an important part in this area. He said: "The organization of juke box operators into locals that cover a city, a county or any given area is important. This local should belong to a State association, and a State association is a must from the legislative angle if for no other reason."

Carrying his thinking a step further, Pierce said, "All State associations or operator groups should be affiliated with Music Operators of America as has recently been proved by the Bryson Bill hearings in Washington. Pierce also feels that operator groups can perform an important function in providing a means for an exchange of ideas and promotion of good will between operators. In line with this, he said:

"By organization a better feeling exists between operators; consequently many problems can thus be worked out which will benefit the operator, the distributor and the manufacturer. This in turn will result in a better understanding with the location or the storekeeper."

As to public relations, Pierce feels that such a program could be used to the best advantage by the operator in promoting his location owner relations. "There is a tremendous opportunity for public relations program, especially between the operator and the location," he said.

First, according to Pierce, the operator must give the location clean equipment and equipment that is in good working condition. Also important, he feels, is providing the kind of music the location can sell to its customers.

If such a program is followed, Pierce believes that the location or storekeeper, if he is a business man and interested in profit, can be trained to interest his customers in music by training his assistants to inform the customers that their establishment has the music for the customer's pleasure.

Pierce also expects operators also should have locations further bring out that they have a splendid selection of music on the juke box and that their establishment

is trying to furnish the kind of music their customers desire." He believes that "if every operator would spend a little time at each location along these lines he would be surprised at the end of the year at the increase in his financial gain."

In summing up his views, Pierce says, "The most important thing of all to the operator is a profit on his investment. With present-day standards and conditions the operator first of all must keep a good stock of books and be a business man."

"By bringing to a local operator group any number of improvements can be worked out on service, percentage and a good public relations program."

DOUBLE BARRELED SALES

Theater Chain Finds Venders Up Lobby \$\$\$

JACKSONVILLE, Fla., March 29.—Florida State Theaters, Inc., an 82-house chain with operations in 30 towns and cities throughout the State, looks to venders in its lobbies to draw business for extra revenue.

The vender sales chalk up extra dollars without diverting sales from lobby stands, according to Guy A. Kenimer, general manager of the chain.

Florida State had its first venders, cup-drink units, installed a year ago. It now has 48 machines in its lobbies and is requesting more. The theater chain plans to continue working with independent operators, since Kenimer believes that this is the most profitable way for a location to profit from automatic merchandising.

That the movie firm believes in the value and earning power of venders is proved by the lengths to which it goes to facilitate their installation. In one theater, for instance, a wall was broken thru and part of two rows of seats were removed to provide space for a drink vender.

To date, the operating firms with which Florida State works have installed Sparcab, Cole-Spa and SuperVend drink units. In addition, a number of Vendo ice cream machines have been installed. Their volume is said to compare favorably with ice cream sales by the lobby stand.

The movie chain's experience during the past year indicates the inside lobby is the preferred position for a vender installation. However, in many of its houses, venders have been placed in the outer lobby because of space restrictions. A main factor in the placing of a machine, Kenimer states, is to place it where there

Cleveland Ops Fete 45 Guests

CLEVELAND, March 29.—Some 45 persons were guests of the Cleveland Phonograph Merchants' Association at the group's bi-monthly luncheon meeting held Tuesday (18) at the Hotel Hamilton here.

Jack Cohen, association president, introduced the guests of honor, Toni Arden and Tony Bennett, Columbia recording artists, who discussed their latest records. Other Columbia staff members present were Wade Whiteman, new sales manager for the Cleveland office; Forest Price, district manager; and Dan Stevens, East Coast promotion manager.

Other guests included Delores Hawkins, the Four Lads; Ted King, artist promotion agent; MCA's Bill Burell and Myron Hanley; Vaughn O'Neill, manager of Loew's State Theater; and local disk jockeys and newspapermen.



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20 RECORDS—40 SELECTIONS
45 RPM

20 RECORDS—40 SELECTIONS
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PLEASE BE PATIENT with your Evans Distributor. He is making delivery on these great new models strictly in accordance with date orders are received, and as rapidly as our increased production permits. If you have not yet ordered your Jubilees, DON'T WAIT! Contact your Evans Distributor NOW! Assurance earliest possible delivery and a future of more carefree, more profitable operating!

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50 RECORDS—100 SELECTIONS
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Operator Profits

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MOST MAGICAL TONE



SEE IT ON NATIONAL WURLITZER DAYS APRIL 6-7
AT YOUR WURLITZER DISTRIBUTORS



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No problems of floor size, height, lighting, variety, ease of selection, volume control, tone or fitting appearance when you put in the "D" by AMI. It is universally acceptable and its welcome lasts indefinitely. It grows even more popular, more profitable, with time and use.

AMI *Incorporated*

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Dime Play Difference

Continued from page 101

directly attributed to dime play. Almost all routes are 100 per cent on dime play in the Chicago area and this operator feels that his experience probably is representative of the whole picture here. Most operators, he said, would have lost money last year if it were not for dime play.

As an indication of the success of the higher price for play, the operator points out: "We now find that most of our location owners are much in favor of it." Further, he added, many of his machines now are making more proportionately than the location itself.

Each machine picked up an estimated \$1.50 more daily in 1951 than in 1950 and his route as a whole garnered \$200 more weekly because of dime play, the operator reported. Naturally, he said, the location owners like the higher take.

The success of dime play probably hinges on two factors, the operator pointed out—the fact that generally poor business conditions were wiping out more and more locations and the fact that it cost less to operate a dime play route.

As to the first factor, he said, it became apparent throughout the year that the big places were coming bigger and the small places smaller. Because more and more taverns—which represent 80 per cent of his locations—were folding, it seemed necessary to be

able to get larger collections from the going concerns. This dime play accomplished.

Costs Dip

Then when dime play was instituted, it wiped out many marginal establishments as locations. As most of these places were operated at a loss, a saving was effected.

But far greater as a saving was the fact that costs were sharply cut. Under dime play, overhead, service calls, record and needle costs were greatly reduced.

All of these factors combined to make the inauguration of dime play a success. Operators in the Chicago area also paved the way for the higher play price by a public relations campaign, by stories in newspapers explaining their position and by starting in gradually.

It was first thought that the new play price would result in a 20 per cent jump in profits but also the operator in question fell 12 per cent short of this goal because he is more than satisfied to be making money rather than losing it.

Moreover, he feels that dime play is now so well established that there will be no return to nickel play if trade conditions improve. Should they improve, he feels that he and the other operators probably will collect 20 per cent, and more, in increased profits.

Info in Other Departments

Among the stories of interest to the coin machine industry to be found in the General, Music and other departments up front in this issue of The Billboard are:

FULL ROUND-UP OF LATEST JUKE BOX BILL NEWS. Special feature gives pros and cons of recent witnesses (Music-General Departments).

CAPITOL SPEARHEADS FOLK DRIVE. Duskery to make concerted pitch for artists and reps in that field (Music Department).

CORAL ISSUES NEW SINGLES. Platters rushing out first batch from newly-acquired Signature masters (Music Department).

COLUMBIA TO RELEASE 7-INCH LP POP DISKS. Renewed interest in minidisks still in trial stage (Music Department).

And other informative news stories as well as the Honor Roll of Hits and pop charts.

Susens Joins

Continued from page 101

uting Company, now an AMI distributor.

Susens, who has more than 15 years' experience in the coin-operated phonograph field, is a nephew of William F. Susens, former president of the New York Music Operators' Association. He started his career cleaning phonographs in his uncle's establishment and became manager of the business after the war.

Susens then served as a partner of the late Edward Crummeck in the operation of a large New York City route. Three years ago he sold his route interest, went to Boston as a salesman for the Wurlitzer distributor and within a year was appointed sales manager.

An open house will be held by the firm April 6-7 in honor of its recent appointment and as a celebration of National Wurlitzer Days. Wurlitzer's new line of equipment will be shown at the firm's headquarters, 1022 Commonwealth Avenue, at that time.

Merchandising Music

PROGRAMING . . . Proper programing of records is becoming more and more an acute problem for operators in view of the large number of selections now available on new machines. R. L. Jolly of Jolly Radio Service, Engelhard, N. J., is one operator who has given some thought to the subject.

Jolly says: "I group my records on the box. I place pops first, hillbillys next, and boogies and hymns last. Our customers can make selections quicker this way. He adds that in some locations where he has older machines he always uses the last two numbers, 23 and 24, for quartet arrangements.

RELIGION SCORES . . . Newspapers have reported an upswing of interest by the public in religion and one music man, Bob Meyers, of the Best Music Company, Oakland, Calif., is well

aware of that.

Meyers reports: "We, like most dealers, have been oblivious of the enormous market for religious records, especially in the Western field." He adds, "Decca is really the only (record) manufacturer to recognize this vein of gold."

COLORLED TITLES . . . An official of the Dover Music Company, Brooklyn, reports that use of colored title strips and suggestions from location owners has proved a bonanza profit-wise. The official says that he finds "colored" title strips on my juke boxes seem to be getting more popular and that he "always asks for suggestions on new records from customers."

In this manner, the executive says, he builds a "closer relationship between both of us." He also has found that thru this method he stimulates a greater interest by the customer in the juke box.

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CLEARANCE
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**USED
MUSIC
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SEEBURG

148SL	\$289
147S	149
146SM	139

Hideaways

H148M	\$249
H246M	219
H146M	179

Wall Boxes

3W7-L56	\$4.50
3W10-24	17.50
3W2-L56	17.50
3W3-L56	10.00
W1-L56	10.00
(5c wireless)	

ROCK-OLA

1426	\$129
1422	99

WURLITZER

1100	\$369
1015	179

Write-Wire-Phone 173 Deposit, Balance C.O.D.

AMI

Model D	Write
Model C	\$499
Model A	295

PACKARD

Model A	\$119
Model B	Manhattan

MUSIC SYSTEMS, INC.

DETROIT, MICH.—10217 LINWOOD

CLEVELAND, OHIO—2460 EUCLID

LANSING, MICH.—1224 TURNER

10600, OHIO—1362 JACKSON

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SUPER ROCK
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- ★ Location Proven
- ★ Simple to Operate

*ROCK-OLA 50 SELECTION 3 WIRE
UNIVERSAL WALL BOX
MODEL 154-2

Both designed with the operator in mind to help you make more money.

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see page 3 for rates

Baker's Kicker & Catcher Counter Games, proven money-maker, originally \$49.50, priced to sell at \$29.50 F.O.B. South Daytona. New or guaranteed like new. Easily converted either 1/2 or 3/4 play. 1/2 deposit with order—balance C.O.D. Discount on lots of ten or more. Write **Counter Games Sales**

Coinmen
You Know

Continued from page 119

remodeling their building. By the end of July the firm expects to have one of the most modern showrooms in the industry. . . . Mr. and Mrs. Sanford Levias, Atlas Music Company, are vacationing in Miami Beach.

Another Clevelander visiting friends in Florida is Roy L. Monroe, of Monroe Coin Machine Exchange, Inc., who took his wife and daughter along to enjoy the Southern sunshine.

Chicago

Delve Valve Company, which was reported readying a frozen juicer vender last summer, is still months away from production. John J. Goodwile, sales manager of the dispensing division, states that while the firm's non-coin dispenser is in the pilot test stage, the coin model will not be undertaken until at least August or September.

Braun Manufacturing Company, following initial pilot production of a carton milk vender some 18 months ago, reports it is still not able to swing into regular output. W. Collier, official, says the stainless steel supply prohibits quantity production of the machine.

Sterling Douglas, Ball-Cum, Inc., sales manager, states operator reception of the firm's new chlorinated ball gum line is proving good. . . . Mills Automatic Merchandising Company, which dropped a dime candy line in Chicago branch last year, may resume use of the "dimmers" as a more extensive test basis.

Richard Cole, vice-president of Cole Products Corporation, is out of town on a business trip. He will be back at headquarters this week. Jack Webb, American Citrus Corporation, expects to ship improved hot sandwich vender to be set for production within a few weeks.

Bel E. Hall, president of Belvend Manufacturing Company, Inc., reports that while the purchase of the Drexko Machine Corporation has not been finalized as yet, it should be completed at any time now. Belvend's purchase of a major interest in Drexko's contract producer, Cary Metal Products, Cary, Ill., is also set for early completion.

Coven Distributing staffers had (Continued on page 112)

OPERATORS!
TAKE NOTICE!

Merchandise Put On Pads Will Increase Your Daily
Take by Building Up New Interest in
Your Machines . . .



No. 9720 Pad with 14 prizes including Table Lighters, Opera Glasses, Pen & Pencil Set, Fishing lures, Golf Balls, Baseballs, etc.

YOUR \$15.00 per pad



No. 9721 Pad with 14 prizes including Musical Box, Table Lighters, Pen & Pencil Set, Salt & Pepper Shakers, Opera Glasses, Golf Balls, Baseballs, etc.

YOUR \$18.00 per pad

It would be impossible to purchase these same items from any source for 34% more money.

Select the board that will help you get into new locations.

WE CAN AND WILL MAKE UP ANY TYPE OR COST DEAL TO FIT YOUR OPERATION. MERCHANDISE FOR ALL PURPOSES AND LOCATIONS.

SAVE TIME AND MONEY . . . LET DELUXE HANDLE YOUR MERCHANDISE PROBLEMS.

Write For Free 1952 Catalog. Ready Soon. Start Your Business in First Letter.

WISCONSIN DE LUXE CO.



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FOR SALE

Coin Machine Route in Western Michigan, established 20 years. Consists of approximately 400 pieces, about 150 coin machines, shufflers and ballers. This is a profitable operation. Owner wishes to retire. Requires at least \$25,000 cash down. All equipment, fixtures, inventory, etc. included. This is a sale in a hand-to-hand opportunity. Owner will help you to learn business. This operation can make you more than double the

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for Greater profits

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Auto Photo . . . Picture Machine
Big Bronco
Jet Gun

Music . . . Pittsburgh Territory
BANNER Match-A-Score

PROVEN CONSISTENT TOP MONEY MAKER
Descriptive Literature on Request
BANNER SPECIALTY COMPANY

Endorsing Only The Very Best Since 1917
199 W. Girard Ave., Philadelphia 23, Pa. GARfield 3-2700

1508 Fifth Avenue Pittsburgh 19, Pa. Grant 1-1373

	Issue of March 29	Issue of March 22	Issue of March 15	Issue of March 8
Jockey Special (Bally).....	\$35.00 39.50	\$34.00 34.50	\$34.00 35.00	\$34.50 34.00
Joker (Gottlieb).....	54.00 54.00	54.00 54.00	54.00 54.00	54.00 54.00
Judy (Gottlieb).....	11.50	11.50	11.50	11.50
Just (Gottlieb).....	24.50 34.50	24.50 34.50	24.50 34.50	24.50 34.50
K. C. Jones (Gottlieb).....	75.00	75.00 75.00	75.00	75.00
King Arthur (Gottlieb).....	109.50 119.50	109.50 119.50	109.50 119.50	109.50 119.50
Klax (Gottlieb).....	54.50	54.00 54.50	49.00 54.50	54.50
Knock Out (Gottlieb).....	99.50 119.50	99.50 119.50	99.50 119.50	99.50 119.50
Lane (Gottlieb).....	34.50 34.50	34.50 34.50	34.50 34.50	34.50 34.50
Lane (Gottlieb).....	34.50 34.50	34.50 34.50	34.50 34.50	34.50 34.50
Lady Jane (Williams).....	69.50 79.50	69.50 79.50	69.50 79.50	69.50 79.50
Madame Sorel (Gottlieb).....	149.50	149.50	149.50	149.50
Major League Baseball (Gottlieb).....	39.50	39.50	39.50	39.50
Majors of '49 (Chicago Game).....	79.50	69.00 79.50	69.00 79.50	79.50
Manhattan (Gottlieb).....	15.00	15.00	15.00	15.00
Married (Williams).....	49.50 59.50	49.50 59.50	49.50 59.50	49.50 59.50
Mercury (Bally).....	149.50	149.50	149.50	149.50
Mercury (Gottlieb).....	67.50 114.50	67.50 114.50	67.50 114.50	67.50 114.50
Mermaid (Gottlieb).....	34.50	34.50	34.50	34.50
Minor League Baseball (Gottlieb).....	129.50 179.50	129.50 179.50	129.50 179.50	129.50 179.50
Minor League Baseball (Gottlieb).....	29.50 39.50	29.50 39.50	29.50 39.50	29.50 39.50
Minor League Baseball (Gottlieb).....	39.50 39.50	39.50 39.50	39.50 39.50	39.50 39.50
Minor League Baseball (Gottlieb).....	49.50	49.50	49.50	49.50
Minor League Baseball (Gottlieb).....	129.50	129.50	129.50	129.50
Minor League Baseball (Gottlieb).....	75.00 75.00	75.00 75.00	75.00 75.00	75.00 75.00
Minor League Baseball (Gottlieb).....	144.50	144.50	144.50	144.50
Minor League Baseball (Gottlieb).....	39.50 39.50	39.50 39.50	39.50 39.50	39.50 39.50
Minor League Baseball (Gottlieb).....	49.50	49.50	49.50	49.50
Minor League Baseball (Gottlieb).....	69.50 79.50	69.50 79.50	69.50 79.50	69.50 79.50
Minor League Baseball (Gottlieb).....	119.50 179.50	119.50 179.50	119.50 179.50	119.50 179.50
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Minor League Baseball (Gottlieb).....	119.50 179.50	119.50 179.50	119.50 179.50	119.50 179.50
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• *Shuffle Games*

For this week's prices consult the used machine advertisements in this issue

[illegible]

Coinmen You Know

● [Continued from page 112](#)

coin-operated laundries back to his home in Israel several years ago and recently sold the operation.

One of the best ways to save service costs is thru preventative maintenance, reports **Morris Moskowitz**, partner at Sidor Vending Company. We've cut in half our service calls in better locations by making sure machines are in top working order, he said.

Joseph McGleann reports that 45 persons attended the National Automatic Merchandisers' Association dinner at Hotel Webster Hall, March 18 when the September convention was discussed.

The coin-operated horse at Sear's on the North Side is doing steady biz. On Saturdays usually there are 10 parents standing in line waiting to give their youngsters a ride. . . . **Howard Crombie.** Tri-State Automatic Candy Corporation, going out to get the drive-ins lined up.

The sister of Art Muneo, mechanic for operator Al Klodel, passed away in Carrick, Pa.

Pete Maloy, field representative for NAMA, who was in town for the group's recent dinner, feels that vending of candy, soft drinks, coffee and cigarettes will grow. . . . **Sydney Reinwasser** has acquired the dealership for Sealy mattresses and springs. He reports op business increasing at his new

M. J. Abelson, general sales manager, Oak Manufacturing Company, reports the ball gum

and merchandise association is starting a campaign to keep its members well informed. . . . Nellie Lutch's "Heart of a Clown" is showing up well on the boxes. . . . Many operators have been happy about the trade situation. Usually business slows during Lent, but this year it has held up.

Heavy traffic near Automatic Canteen Company in the West End district near the Banksville traffic circle has been urged by authorities to use other routes while improvements are made.

Oliver Voelpe, Liberty Music, was shopping the record stores. . . . **Angelo Cornelle**, Jeannette, Pa., is recuperating from the flu. . . . **Raymond W. Watts**, sales manager, Mills Automatic Merchandising Corporation, notes business on the upswing. . . . **Harold Cohen**, head of Confection Specialties Company, believes the supply situation will work itself out. . . . **Victor Abelson**, Empire Distributors, reports he is handling National, Uneeda, International and Rowe equipment.

With possible tornadoes predicted as close by as West Virginia, A. H. Pitchford, operator of electric shave venders, says he has lived thru two in the Midwest and actually seen 15 to 20 in his lifetime.

Detroit
Fred Chlopan, executive secretary of the Detroit Shuffleboard Association, is vacationing in Miami. . . . Michael Weinberger, veteran operator-jobber who has been in poor health, is back on the job after a Southern vacation. . . . Erwin Baldrige, equipment operator at Island Lake, near Brighton, is revamping his equipment set-up for an early resort season opening.

Carl Angott, of Angott Distributing Company, has returned from a visit to the Wurlitzer plant in North Tonawanda, N. Y. . . . **Joseph Brilliant**, founder of Brilliant Music Company, returned Monday (24) from a three-week stay in Hot Springs. . . . **Leo Weinberger** enlarged his route with the purchase of new music equipment. . . . **John Giatson** has established a cigarette vending route under the name of Ecorse
(Continued on page 114)

WRITE for PRICES!

Happy Go Lucky	Snooks
Harvey	Quartetto
Mermaid	Sportsman
Shoe Shoe	DeLuxe World Series

Chicago Coin's

4-PLAYER DERBY

1-2-3
OR
4
CAN PLAY
AT SAME
TIME



★ 4 TIMES THE EARNING POWER OF
A SINGLE PLAYER GAME

★ 4 COINS IN ABOUT ONE MINUTE

★ 60% OF PLAY BY 4 PLAYERS

★ 4 PLAYER COMPETITION

SEE YOUR DISTRIBUTOR TODAY!

CHICAGO COIN MACHINE COMPANY

1725 DIVERSEY BOULEVARD CHICAGO 14 ILLINOIS

For Better Buys buy McGinnis

**YOU CAN DEPEND ON ROL FOR
QUALITY RECONDITIONED EQUIPMENT**

Camel Caravan	\$ 49.50	Champion (ICC)	72.50
Tahiti	85.00	K. C. James	75.00
Catalina	29.50	Williams Star Series	89.00
Thrill	27.50	Champion (Bally)	99.00
Member	29.50	Champion	50.00
Summertime	30.00	Lite-a-Line	225.00

BOWLING GAMES

Keeney Laque Bowler 9225.00 • Keeney King Pin..... 550.00
WE SHALL BE PLEASED TO DEMONSTRATE THIS NEW EQUIPMENT
 Keeney Deluxe 4-Way Bowler Keeney 4-Way Bowler
 Keeney Electric Cigarette Vendor
 Keeney Refrigerated Sandwich Machine
 Keeney Television

ROY MCGINNIS CORP.

ALLIED'S NEW "Formica Type" TOPS

Immediate delivery. Includes a can of ALLIED'S Super Glue Rifle!

For CHICAGO COIN and
UNIVERSAL TWINS

Sample Each	\$17	Lots of 4 Each	\$15
WANT TO BUY?			

WANT TO BUY! For **UNIVERSAL**
30 DALE GUNS **SUPER TWIN (9½ ft.)**
10 CONEY ISLANDS

A	ARCADE EQUIPMENT	Sample	\$21	Lots of 4	\$19
	Highest Prices Paid	Each		Each	

APPLIED COIN MACHINE CO.
766 MILWAUKEE AVE. — SA 941-6283 — CHICAGO 32

GIVE TO DAMON RUNYON CANCER FUND

Shaffer Specials In Better Quality Buys

NATIONAL EXHIBIT

Electric Cig. Mach. \$124.50

Dale Gums \$69.50

SEEBURG

Shoof The Bear \$299.50

146-ME \$299.50

147-M \$179.50

146-M \$149.50

H-146-M \$139.50

AMI

D (40) new WRITE

C \$499.50

B \$399.50

A \$299.50

SEEBURG

146-ME \$299.50

147-M \$179.50

146-M \$149.50

H-146-M \$139.50

AMI

D (40) new WRITE

C \$499.50

B \$399.50

A \$299.50

PACKARD

Model 7 \$79.50

Model 7 \$59.50

AIREON

400 Coronel \$79.50

Terms: 25% Deposit, Balance C.O.D.

All Items Subject to Prior Sale

SHAFFER MUSIC CO

COLUMBUS, OHIO

806 S. High St.

Main 5563

CINCINNATI, OHIO

3393 Clifton Ave.

Clifton 1428

INDIANAPOLIS, IND.

1327 Capital Ave.

Litchia 3571

GIVE TO DAMON RUNYON CANCER FUND

EMPLOYMENT
AT YOUR SERVICE... World's Largest
Selection of Coin Operated Machines

WANTED!
300
BINGO GAMES

WE'LL PAY THESE PRICES:

Spot Lite. \$425.00 Leader... \$725.00

Center Lite. \$375.00 Book... \$500.00

Bright Spot 100.00 5 Star 100.00

Bright Lite. 245.00 Lite-Lite 100.00

S-BALLS

NEW

Ch. King Pin \$99.50

Ch. King Pin \$99.50

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ARCADE

EXH. BIG BRONCO

EXH. JET GUN

CH. A PLAYER DEATH

WMS. HOSFERRATERS

ADT HIFI SPORT

WMS. DELUXE

WORLD SERIES

WMS. DELUXE

WMS. DELUXE

WMS. DELUXE

WMS. DELUXE

WMS. DELUXE

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SHUFFLE GAMES

UNITED SHUFFLE 6-PLAYER SHUFFLE ALLEY

United & Player \$259.00

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Coin Machine Exports

December, 1951

Country	No. Units	Total	Photographic	\$3.00	Vendor	No. Units	Total	Photographic	\$3.00	Vendor	No. Units	Total	Photographic	\$3.00	Vendor
Canada	440	\$101,912	64	\$3,048	\$93	358	\$86,894	\$103							
Cuba	138	66,370	138	66,370	481										
Mexico	290	65,798	290	65,798	290										
Venezuela	108	65,604	108	65,604	481										
Guatemala	66	35,376	66	35,376	536										
Japan	97	31,350													
France	332	20,410													
Panama	32	15,588													
Netherlands	25	13,765													
Other Countries	700	37,808	159	36,062	541	305	\$16,799	862			1,111	\$151,543			
Totals	2,238	\$505,951	622	\$333,609		305	\$16,799								

Coinmen You Know

Continued from page 113

Vending Company, operating in Eosce.

Edward Moray, Photomatic and scales operator, who also operated Moray's Garden on the West Side, has moved to Union Lake, Oakland County, where he is operating a riding and golf club.

Disposition of the route of Music Vargos, the Vargos Music Company, Saginaw, Mich., who was killed in an automobile accident several weeks ago, has been made by the Brilliant Music Company, which bought the entire operation. Route was sold in two sections to Vincent and Bill Crisoli, operating as the Melody Music Company, and to Fred Walker, operator of Walker Music Company.

Spacarc Detroit Distributors are now established in their new plant at 2281 Indianapolis in the north end. Manager L. R. Towler reports. Glen Bradley, former executive with the company, is now in business here as a manufacturers' representative, having left the coin machine field.

The local offices of Vending Machine Corporation of America, which have been moved to the north end at 3462 Joy Road... James Malady, formerly owner of the Red Top Market, where he was closely associated with the novelty merchant company, is operating the Melody Speed-o-Matic Laundry, with a diversified battery of equipment, including some large capacity units.

John Kotak, formerly of the Briggs Manufacturing Company and Edward Holly, a director of the Continental Service & Equipment Company, coin machine distributors, have formed the Athletic Scales Company at 5814 Grandview Street. The firm will operate scales, specializing in the Mercury Athletic Scales, thruout Michigan.

Hartford, Conn.

Leonard Baran, general manager of Seaboard Distributors Corporation, has set up an attractive window display at the Seaboard executive office building for Peter Pan Records... Soft drink vending machines have made their appearance in Union Railroad Station. The station now has two soft drink vending machines and one cigarette vending near the information booth.

Francis K. Stern, head of Stern & Company, wholesale distributors of electrical appliances and Columbia Records, has been elected a trustee for three years of Temple Beth El... Ralph Gelber, Seaboard Distributors, is vacationing in Hot Springs.

New York

Aleck Abrahamson, vice-president in charge of sales of Chunky Chocolate, has returned to his office after completing a three-month coast-to-coast selling trip.

Joe Hart and Ron Peppia, who are in Hartford, Conn., of Seattle, in New York with their wives for a week's vacation. Joe and Ron, who also are associated in allied interests in Alaska and elsewhere, attended the distributor meeting at Wurlitzer's North Tonawanda plant. They'll be back at their Seattle operation in time for Wurlitzer Days, beginning April 6.

Charles Aronson, of Brooklyn Amusement, returned to his home in Florida's vacation Tuesday (25)... Charlie Kantor, president of the Automatic Photograph Owners' Association, Cincinnati, visited the boys at Automatic Music Operators' Association, for a friendly get-together and an exchange of views between both associations.

Ben Gottlieb, of Majestic Operating, who is still in Florida, received the sad news that his Fourth Avenue office here had been held up Monday (April 1). The manager was forced into a back alley where the thief, who was men got off with \$1,500 in quarters.

Is Edelman, of Edeleco, Detroit game manufacturer, is headquarters here while covering his Eastern accounts. Edelman is active supplying Formica playing cards for shuffle game operations.

Les Paul, shuffle board route operator and owner of the Premiums Store on 10th Avenue here, announces he is planning to retire from the premium business to concentrate on his other activities.

To spur the growing fight against New York's threatened 1-cent per pack cigarette tax, rising, vending machine operators, as

well as retailer and other tobacco groups will meet April 3 in the Georgian Room, of the Hotel Statler here, where a comprehensive plan to defeat the tax will be unfolded... Sam Eppy, president of Samuel Eppy & Company, is leaving on a two-week Florida vacation this week, accompanied by his wife. Sam's firm is well known as a manufacturer of charms for vending machines.

Cincinnati

Automatic Photograph Owners' Association has sent out letters asking members to hold a Florida open for the group's annual election meeting at the Hotel Sheraton Gibson at 9 p.m. At the last regular meeting it was decided that all membership dues must be paid in full to entitle each member to vote.

Mr. and Mrs. James Drivakis, operators of Atlas Amusement Company, are motoring to California for a month's vacation... Charles Kantor, president of the Automatic Photograph Owners' Association, Cincinnati, visited the boys at Automatic Music Operators' Association, for a friendly get-together and an exchange of views between both associations.

Indianapolis

Al Calderon, of the Calderon Distributing Company, has started showings of Bally's Atlantic City game and is meeting the approval of operators over the State... Sacking Company, Inc., reports Chicago Coin's Player Derby in steady demand. Business is doing a good, according to Mrs. Lottia Barman.

Theft of about \$500 in coins from a Hamilton-Burr & Company store was reported Thursday (26) by Michael J. Lynch, the driver. Lynch said that while he was working a cigarette machine in the 800 block of Indiana Avenue thieves pried off a panel at the front of the truck and took a sack containing the coins, receipts from vending machines.



ATTENTION
ALL
FOREIGN
BUYERS

Joe Ash

WE ARE EXCLUSIVE
WURLITZER DISTRIBUTORS
FOR THE SCOTLAND, IRELAND,
SEY, S. PENNA., &
DELAWARE.

ACTIVE

AMUSEMENT MACHINES CO.

444 N. Broad Street, Philadelphia 30, Pa.

Phone FRanklin 3-4665

Bigger Profits are a Breeze with *Bally* **atlantic city**

NEWEST 3-CARD 5-BALL REPLAY HIT



NEW DOUBLE-SCORE

FEATURE GETS BIG, FAST EXTRA PLAY

NEW STYLE "SPOTTEM" APPEAL
ATTRACTS EXTRA COINS EVERY GAME
POSSIBLE TO SPOT SIX NUMBERS

POPULAR "CORNERS" IDEA
PROMOTES PLENTY EXTRA-COIN PLAY
CORNER NUMBERS SCORE 200

EXTRA BALLS FEATURE

WITH ADVANCING ARROW SUSPENSE GETS EXTRA PLAY

POPULAR "IN-LINE" SKILL-SCORES
3-IN-LINE, 4-IN-LINE, 5-IN-LINE

New Profit-proved features have been built into Bally ATLANTIC CITY . . . features that hold the play for hours . . . features that are piling up the fattest profits in coin-machine history. Order ATLANTIC CITY from your Bally distributor today.

Bally MANUFACTURING COMPANY
DIVISION OF LION MANUFACTURING CORPORATION
2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS

Take the Lead—IN PLAY...
IN EARNINGS with

HIT 'N' RUN

**GOTTLIEB'S
NEW**

"LINE-DRIVE" SPEED—FLASHY DIAMOND PERFORMANCE!

4 HIGH SCORE BALL TRAP HOLES—one at each corner of the Diamond
—light corresponding "POP" BUMPERS when filled. "POP" BUMPERS
then advance Base Runners. REPLAY when all Bases and Home Plate are
loaded, 1 to 8 BUTTON AND BUMPER. SEQUENCE activate TRAVEL-
LING—LIGHT ACTION ON MYSTERY REPLAY BUTTONS. SUPER
ACTION 2-WAY HOME RUN GATES... SUPER SCORING CYCLONIC
KICKERS!

Light-animated Ball Players on light box duplicate base-running action
on playfield.

REPLAYS FOR RUNS and HIGH SCORE
4 "POP" BUMPERS • 2 FLIPPERS

DELIVERY NOW FROM YOUR
DISTRIBUTOR!

**ORDER
TODAY!**

D. Gottlieb & Co.

1140-50 N. KOSTNER AVE.
CHICAGO 51, ILLINOIS

"There Is No Substitute for Quality!"

EVANS'

**PROFIT STIMULATING
COUNTER GAMES**

- NOT COIN OPERATED!
- TAX FREE!
- NO LICENSE REQUIRED!

**MONTE
CARLO**

Good for Clubs, Fraternal Or-
ganizations, Cigar Counters or
wherever people congregate!
Write for descriptive literature.



SIZE:
12"x24"x2"

H. C. EVANS & CO. 1556 W. CARROLL AVE.
CHICAGO 7, ILLINOIS
SEE EVANS' JUBILEE AND CENTURY AD ON PAGE 102

WE ARE PROUD
TO ANNOUNCE
OUR APPOINTMENT as...

EXCLUSIVE DISTRIBUTOR for

★ **H. C. EVANS COMPANY** in
**EASTERN PENNSYLVANIA and
SOUTHERN NEW JERSEY**

SEE THE EVANS'

JUBILEE

40/45 • 40/78

20 Records, 40 Selections
IN OUR SHOWROOMS

**WATCH FOR THE
SHOWING OF**

EVANS'

CENTURY

100/45

50 Records, 100 Selections

**INTERNATIONAL
AMUSEMENT CO.**

1423 SPRING GARDEN STREET • Rittenhouse 6-7712

Branch: 906 Caplans Avenue, Scranton, Pa.

**SCOTT-CROSSE
COMPANY**

PHILADELPHIA 30, PA.

GET 'EM WHILE WE'VE GOT 'EM

**BALLY
TURF KINGS**
only \$195

- CLEAN!
- GUARANTEED!
- RECONDITIONED

by Factory Trained Mechanics of New
England's Exclusive Bally Distributors.

WILL ACCEPT IN TRADE:

Mayhew, Fancerson, Bally Bright Lights, Bally
Bright Spot, Crazy Island, Metal Typers,
International Records.

REDD

Exclusive distributors for

AMI

DISTRIBUTING CO., INC.

298 LINCOLN STREET
ALLSTON 34, MASS. AL 4-4040
in Mass., R. I., N. H., Vt. and Me.

Genco
2621 NORTH ASHLAND AVE. • CHICAGO 14, ILL.

**METAL TYPERS
WANTED**

Gretchen or Richard,
State price and location first letter
RED DAUGHTERY
635 4th Ave., So. Nashville, Tenn.

FORMICA TOP DISTRIBUTORS WANTED

Distributors for GENUINE FORMICA replacement tops for all makes of bowling
machines available in all States and territories. These tops are not "like Formica"
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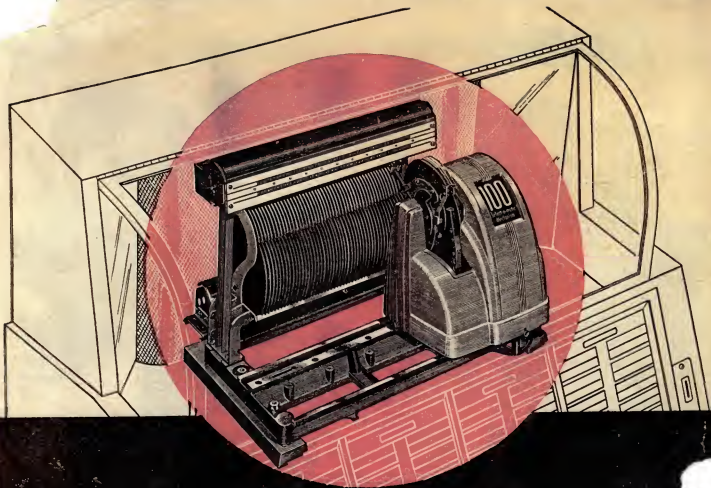


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